

KHAZAR UNIVERSITY

Faculty: School of Humanities and Social Sciences

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MA THESIS

THEME: “Analysis of metaphors and similes in Azerbaijani translations in the novel “Great Expectations” by Charles Dickens”

Graduate student: Leyla Huseynli

Supervisor: Ph.D. Eldar Shahgaldiyev

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Abstract of Dissertation for Master's Degree

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Abstract

The object: The study is an attempt to investigate the ways of translation of metaphors and similes into Azerbaijani language in the novel *Great Expectations* by Charles Dickens.

The purpose: The intention of the research is to analyse the translation of metaphors and similes from English into Azerbaijani language.

The aims of the work are as follows:

1. Investigate the definition of metaphor and simile;
2. Analyse translation methods of metaphors and similes;
3. Give brief description of Charles Dickens creativity and his novel “*Great Expectations*”;
4. Find out metaphors and similes from the novel *Great Expectations* and give appropriate translations of them into Azerbaijani language;
5. Compare their translations with the originals and discover the methods of translations.

The method: The used method is comparative translation analysis.

Scientific novelty: There was no research in the area of translating stylistic expressions from the novel *Great Expectations* by Charles Dickens into Azerbaijani language. However, I take advantage of the paper on “Metaphors in *Great Expectations*” by Saoko Tomita. And also used works on translation of metaphors in other novels.

Selected number of metaphors and similes from the novel “*Great Expectations*” were translated into Azerbaijani language and analysed.

Theoretical and practical significance: In the research original metaphor and simile were translated into Azerbaijani language. Furthermore, translations and their methods were analyzed after each selected example. It can be thought that the results of the research may be useful for students, lectures and other researches. They may benefit since there is not much paper on translations of metaphors and similes from English into Azerbaijani language.

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INTRODUCTION

The novel is one of the literary works that the translator does not only need to translate the meaning, but also to keep the aesthetic values of the novel. Generally, a novel possesses a figurative language.

Stylistics, sometimes called *linguo-stylistics*, is a branch of general linguistics. Nowadays, the word 'style' is used in so many meanings that it has become a breeding ground for ambiguity.

Literal language means exactly what is said, however figurative language describes something often through comparison with something different.

Charles Dickens as one of the best English novelists. He is good at speaking from the hearts of English people. He was well known for his realistic creations. Dickens' early childhood experiences influenced him into becoming a realistic novelist. *Great Expectations* is one of the masterpieces of the writer. It is a story about the orphan boy name Pip and his desire for wealth and gentility.

Charles Dickens was an expert in using figurative meanings in his creation. Biggest parts of these figurative meanings are similes and metaphors. Author also uses dehumanization and humanization through metaphors and similes.

The word 'metaphor' is derived from the Greek verb 'metaphora': 'meta' meaning 'over', and 'phora', 'to carry' or 'to transfer'.¹ It refers to a particular linguistic process whereby aspects of one item are transferred to another item. From the times of ancient Greek and Roman rhetoric, the term was used to denote the transference of meaning from one word to another.

Similes are often disregarded or given little consideration in the studies of figurative language, overshadowed by their more complex and ever intriguing "relatives" – metaphors.²

¹ Halima, B., *Metaphor: Prominent Views and Critical Assessments* (Paper, University of Ouargla). Retrieved from <http://dSPACE.univ-ouargla.dz/jspui/bitstream/123456789/6477/1/03.pdf>

² Tsombarevits, A. (2011). *Translating Similes in Haruki Murakami's Novel 'Norwegian Wood'* (Master's Thesis, Tallin University, Institute of Germanic and Romance Languages and Cultures, Interpreter and Translator Training Center). Retrieved from <http://aveleen.com/HMsimiles.pdf>.

Simile is a figure of speech in which one item is resembled to another in order to enhance an image.¹ This figure is recognized by the use of words such as “like”, “as”, “as...as”, “as if”, “as though” etc.

The simile is a figure of identity, consists in expressive comparison of two objects that have something in common.

It should not be confused with logical comparison that devoid of any stylistic meaning. The sentence “John ran as fast as Jack” contains purely logical comparison of two objects. But “John ran like deer” is a simile.

The phenomenon of metaphor has regularly been of concern to translation scholars who have argued about problems of transferring metaphors from one language and culture to another.² Metaphors can be problematic for translator since it is closely related to source language culture.

Some theoreticians have attempted to classify the “degree of translatability” of metaphors:³

- Metaphors are untranslatable
- Metaphors are fully translatable.
- Metaphors are translatable but pose a considerable degree of interlinguistic inequivalence.
- Conciliatory approach, represented by Snell-Hornby, who claims that the range of renderings will depend on the type of text we are dealing with and on adhoc factors.

As already noted, the intention of this research is analysing the translation of metaphors and similes from English into Azerbaijani language in the novel *Great Expectations*.

Analysis of metaphors and similes translation were conducted by answering following questions:

1. What kinds of metaphors and similes does the author use in the novel?

¹Cuddon, J. A., (ed.), 1992, *Penguin Dictionary of Literary Terms and Literary Theory*, England: Penguin Books.

² Schaffner C. (2003) “Metaphor and Translation: some implications of a cognitive approach”. In: *Journal of Pragmatics*, 36, p. 1253-1269.

³Translations we live by: the impact of metaphor translation on target systems
<http://www.pedrofuertes.net/uploads/Translations%20we%20Live%20By.pdf>

Dickens frequently uses humanization and dehumanization. Through metaphors and similes Dickens often dehumanizes people; i.e. turns them into living, non- human species, beings or inanimate objects, supernatural, abstract concepts.

There are following forms of dehumanization:

- Transformation of people into animal: e.g. Pip – little bull, Pip – monkey, Mr.Drummle – the spider, Old Barley – Ogre.
- Transformation of human beings into supernatural beings: e.g. Miss Havisham – spectre.
- Transformation of human beings into lifeless objects: e.g. Sarah Pocket – ornament, Mr. Wemmick – post office, Miss Havisham – grave.
- Transformation of human beings into abstracts: Estella – embodiment.

Also, author uses humanization as one of the methods for describing various inanimate objects as if they were humans, or other animate beings. e.g. “the doorway soon absorbed her boxes”. Absorbing is a human ability and it is related to lifeless objects.

2. Which Azerbaijani metaphors and similes have been used in the translation to replace the English metaphors and similes?

Let us bring some examples:

- a) “Break their hearts my pride and hope, break their hearts” - “Qır ürəklərini-qururum, ümidim mənim, qır qəlblərini”.
- b) “the words died away on my tongue” - “sanki dilim lal oldu (tutuldu)”.
- c) “I stole her heart away and put ice in its place” - “onun ürəyini daşa döndərdim”.

3. Does the translation retain the original meaning of the metaphor and simile; if not, how does it differ?

- a) “Sarah of the walnut-shell countenance” is translated not only as non-metaphorical expression i.e “Sarah öz mənfur sifəti ilə” and but also as a simile “qoz qabığına bənzəyən çopurlu üzü ilə” in other examples.
- b) “Mr. Wopsle hesitated, and we all began to conceive rather a poor opinion of him” is expressed in target language by paraphrasing as “Cənab Vopsal duruxdu və onun bu haləti onu hamının gözündən saldı”. The phrase “poor opinion” is translated metaphorically in Azerbaijani as “gözdən salmaq”.
- c) In this sentence the expression “He heaped coals of fire on my head” is an idiomatic metaphor. In my opinion “heap coals of fire on somebody’s head” is equivalent to expression “bir kəsin başına qaynar su tökmək” in Azerbaijani language.

In this novel Dickens mainly uses “like”, “as if”, “as” simile maker, that is translated in Azerbaijani language as “kimi”, “sanki”, “qədər”. Here are some examples:

- a) “The man took strong sharp sudden bites, just like the dog” - “Adam it kimi iti dişləri ilə ətli piroqu qopardırdı (gözünə təpirdi)”.
- b) “With a mouth like a fish” - “balıq ağızlı”
- c) “The soldiers ran like deer” - “əsgərlər ceyran kimi qaçdılar”.
- d) “I struggled through the alphabet as if it had been a bramble-bush” - “əlifba ilə mübarizə aparırdım, sanki cəngəlliyə düşmüşdüm”.
- e) “As if I were a dog in disgrace” – “sanki it kimi gözdən düşmüşdüm”
- f) “You’re dumb as one of your own keys” – “qıfıl kimi lalsan”
- g) “As old as the hills” - “dağlar qədər ulu”.

In the novel “Great Expectations” we come across comparisons of Joe’s hat with bird’s nest in metaphors and similes.

- A ghost-seeing effect in Joe's own countenance informed me that Herbert had entered the room. So, I presented Joe to Herbert, who held out his hand; but Joe backed from it, and held on by the bird's nest.¹
- "I am glad to see you, Joe. Give me your hat." But Joe, taking it up carefully with both hands, like a bird's-nest with eggs in it, wouldn't hear of parting with that piece of property, and persisted in standing talking over it in a most uncomfortable way.²

In first example bird's nest is a metaphor. However in the second example bird's nest is a simile, since the simile maker "like" was used in this sentence.

As a result we can say that, in this research some metaphors were translated literally and others were translated through paraphrasing in order to convey the original meaning of the metaphor in the target language. In some metaphors vehicle in SL is replaced by a different vehicle in TL. However, similes were translated literally in most of the cases.

"Zoometaphorisms dictionary" by Ayten Hajiyeva was used while translating metaphors and similes into Azerbaijani language.

The novel "Great Expectations" was translated into Russian language as "Большие Ожидания" by M. Shishmareva in 1935 and into Turkish language as "Büyük Umutlar" by Nihal Yeginobalı in 1983.

¹ Charles Dickens "Great Expectations". Wordsworth Classics. 1992. p. 188.
http://www.planetpdf.com/planetpdf/pdfs/free_ebooks/Great_Expectations_T.pdf

² Ibid., p. 169.

Chapter I Charles Dickens as a literary figure in English literature

1.1 A brief information about his life and activity

Charles Dickens was the best-known and perhaps greatest English novelist and short-story writer of the nineteenth century. He was born on 7 February 1812 in Portsmouth England. He is known for his truthful depiction of life and even his creation of realistic characters. His life experiences played a major role in shaping his writings. He drew on his experiences as a poor child to produce extremely realistic stories. At the age of twelve, he became a victim of child labor by forcing to work at a blacking factory. Due to the painful experience as a child laborer, Charles Dickens was able to identify with the plight of minors subjected to factory work at a tender age. Judging from his biography, one can note that literary art mirrors the artist's life. Therefore, life experience influences the writings of many artists as evidenced through Charles Dickens. Due to child labor, most of the children lost their childhood. According to Nardinelli¹, the factories are described as "hellish institutions for the destruction of childhood". Due to Charles Dickens' activism against the oppression of children through his works, essays and speeches, factory acts were introduced which prohibited the employment of minors.

Dickens expressed his anxiety and disappointment after being exposed to child labour and the loss of an opportunity to be educated. However later he studied at Wellington House Academy in London, from 1824-1827. Then he began to work as a reporter in the Courts and Parliament and become aware of the inner workings of the justice system that would later appear in many of his novels.

The Parliamentary scenes that he observed provided him with the raw material for later satiric portraits as well as shaping his social vision and his attitude towards bureaucracy, officialdom and the ruling class.²

Dickens is a writer who touched the lives of many and all the people of England enjoyed his novels, including both the lower and upper classes. The

¹Nardinelli, Clark. "Child Labour and Factory Acts." *The Journal of Economic History*, Vol. 40:4. (1980): p. 739-755.

²Pykett, Lyn. *Critical Issues: Charles Dickens*. New York: Palgrave, 2002.

events in his childhood created the richness and pathos that he uses for the representation of the characters in his novels. The main focus that his novels entail is on the poor population that connects to his own personal conflicts. His early life is a recurrent element in his childhood novels such as *Great Expectations*.

Dickens' early childhood experiences influenced him into becoming a realistic novelist, and he based his novels on the social conditions surrounding him. It is even believed that before writing any of his novels, he visited the places on which he based his themes. This is an indication of how he stressed the importance of connecting reality to his novels. Dickens' main focus was the poverty-stricken parts of England that influenced him to sympathize with people who were neglected, unloved and suffering. His characters not only represented the public, but they also connected with the readers.

Charles Dickens depicts the conflicts between individuals and society, and also criticizes the nineteenth century social structure.¹ Dickens' novels were landmarks of literature in English and of English culture in the nineteenth century; thus, he is similar to the other Victorian novelists in the sense that he is able to address the middle class values through satirizing them. He criticizes the middle class for placing so much value on morality, yet it is the same people who exploit the poor, therefore his Victorian novel challenges the middle class value of morality.

Many critics have evaluated Dickens' works positively, thus increasing his literary credibility.

Others proclaim that Dickens' novels are masterpieces and one can tell that he is a creative writer and he is greatly aware of his social surroundings. As a social critic, his concern with human nature makes him a humanist, noticed in the way that he is concerned with people as part of society, and their actions and desires.

Charles Dickens' works were written during the nineteenth century, a period in which the England was undergoing socio – economic changes which affected

¹Peck, John and Martin Coyle. *A Brief History of English Literature*. New York: Palgrave, 2002.

the environment and also altered people's lives. Therefore, Dickens comes in as a writer who adopts realism and naturalism, which are truthful portrayals of the turmoil and social upheaval experienced by the English society. One needs to understand that a portrayal of visible life is "realism", a mode of writing common in the development of the nineteenth century novel. Therefore, the notion of truth in Dickens' writings is viewed in the sense of fidelity to the actual conditions of life in contemporary England.

Apart from his life experience, it has also been noted that the Industrial Revolution also played a major role in impacting Dickens' works. As a social reformer, Dickens wrote sprawling serial novels that chronicled and condemned the injustices of Victorian society. The Industrial Revolution was a progressive phenomenon in the Victorian society as it brought technological developments and also created employment for many people. Urbanization was also another positive result of industrialization. However, Dickens' works, like those of many naturalist authors, focus more on the negative impact of industrialization on the lives of the underprivileged in society. His novels will provide a deeper understanding of the Victorian society during the Industrial Revolution and his attitude towards the ideologies of his society.

Capitalism emerged as one of the key elements of production during the Industrial Revolution. Capitalism is a social system based on the recognition of individual rights, including property rights in which all property is privately owned. It is also fundamentally individualistic because each person is the center of capitalist endeavor. The concept of capitalism is drawn from the Enlightenment ideology on individuality that all individuals should be free to pursue their own interests.¹

¹"Capitalism." The European Enlightenment. 2007. <http://www.capitalism.org/faq/capitalism.html>

1.2 Charles Dicken's careers and influences in writing "Great Expectations"

It is evident that capitalism played a major role in Dickens' works particularly in *Great Expectations* as noted through Pip's desire for wealth and gentility and the centrality of money within the novel itself as evidenced by characters like Miss Havisham, her father and the greedy Compeyson.¹ Capitalism, as one of the effects of the Industrial Revolution, shaped the literary works of the nineteenth century writers such as Charles Dickens. Writing during the Industrial Revolution, all the theories and ideas expounded during this period obviously impacted Charles Dickens who is applauded for his application of naturalism into his works.

During the Industrial Revolution, there were limited educational opportunities for children; therefore, it was better for them to work. Child labour was an integral part of the system as the children were far paid less than adults.² They worked under terrible conditions such as long hours with poor lighting, deficient ventilation and lack of protective clothing. However, with social outcry and reports of child abuse, laws prohibiting child labour and the factory acts in 1864 stipulated that no child under the age of twelve was to be employed as a factory worker. However, it is unfortunate that some of these reforms were implemented long after people like Charles Dickens had already been forced into the gruesome and traumatizing factory work at his age.

Through a critical analysis of Dickens' selected texts namely *Great Expectations*, he is a realist writer whose characters have been created with devotion to the realist and naturalist mode of writing. His texts prove that he depicts the oppressive nature of the nineteenth century society and its subjection of the poor, children and women. A critical study of Dickens' presentation of the living conditions of the poor will further substantiate the assertion that Dickens was a social moralist and an author who exposed the harsh reality of the Industrial

¹House, Humphrey. "The Evolution of Victorian Capitalism and *Great Expectations*." The Victorian Web. 2007. http://www.victorianweb.org/history/Evol_of_Vict_Capitalism.html

²Landes, David, S. *The Unbound Prometheus: Technical Change and Industrial Development in Western Europe from 1750 to the Present*. Cambridge University Press, 2003.

Revolution. Even though, Dickens came from a middle class family, he sympathized with the plight of the poor, and, through his writings; he sought to bring awareness to the Victorian society of the injustice and unbearable living conditions experienced by the poor. Through realism, Dickens skillfully creates characters that are truthful representations of the poor in society. He authenticates his characters by giving them a language that is associated with the lower class, for example in *Great Expectations*, Magwitch's lack of education is noted in the pronunciation of words like: "Lookee", "pecooliar", while Joe says "sot" and "betwixt". These characters are members of the lower class who are uneducated thus their language is different from the refined language of the middle class members. These characters are a reflection of the plight of the poor during the Industrial Revolution.

Apart from the lack of education, these people were subjected to squalid living conditions. Due to the rural to urban migration, the urban areas became densely populated and there was not enough accommodation for all the workers. Therefore, they were forced to live under unbearable conditions with poor sanitation and lack of space. Through the creation of the forge in *Great Expectations*, in which Pip grows, Dickens' novels have clearly depicted the living conditions of the poor, and as a novelist, he criticizes the government and the capitalists who ought to change the situation of the underprivileged.

Charles Dickens' works greatly attacked the workhouse system because of its exploitation of the poor. As the number of the bourgeoisie increased, the number of the poor also increased and the government assigned church parishes to give aid to the poor. The introduction of the workhouse system meant that all those who needed aid had to live at the workhouses where they were required to work so that they would receive some money. However, as confirmed by Dickens' works and other historical works consulted for this research, the workhouses were horrible "hell holes" of exploitation. Moreover, children were the most vulnerable as they were separated from their families, underfed and could be sold into child labor. Charles Dickens used literary art as a weapon to expose such social ills that

subjugated minors to severe injuries and even premature death. His works are instrumental in implementing social reforms that saw the Poor Laws revised as well as factory acts that prohibited the employment of children. Through a realistic portrayal of characters that represent the underprivileged in society, Dickens' works played a major role in the British social reformation.

Dickens also criticized society for its deprivation of education to the poor and he sympathized with children because of their vulnerability and lack of access to education. Pip in *Great Expectations* is deprived of education. But he is granted the opportunity to be educated by the criminal Magwitch and they both receive middle class education. Through educating Pip who belongs to the lower class, Dickens challenges the Victorian ideology that children from middle class families were the only ones who should receive proper education, taught to be gentlemen and all forms of manners and decorum. Through the transformation of Pip lives, Charles Dickens has given the reader conflicting views of how social change can be implemented in the lives of the poor. Due to hard work and a generous heart, the lower class members can improve their own lives as evidenced by Magwitch who is Pip's benefactor. However, Dickens also suggests that it is the role of the middle class to give a helping hand to the poor. In other words, Dickens suggests that social reform lies in the hands of each and every individual, whether from the lower class or the middle class. His active involvement in sponsoring the Ragged Schools also shows that he takes what he says theoretically and puts it into practice, further substantiating the point that Dickens' novels were not just works of fiction, but they actually played a major role in the enactment of social reforms such as the reformation of the education system.

Apart from the deprivation of education to the poor child, Dickens has also shown sympathy towards orphaned and neglected children. Most of his child characters are neglected children for whom the reader is compelled to feel compassion. Pip is an orphan and Estella is abandoned in "*Great Expectations*". Pip endures abuse from his guardian, Mrs. Joe Gargery. The incompleteness of the child characters' lives and the fragmented family system is a reflection of the

disintegration of the Victorian society due to industrialization. Dickens' compassion for the plight of children has been extended to his involvement in charities that sponsor orphaned children.

Even though Dickens is a Victorian writer who portrays the ideologies of his day, particularly the gender constructions. It does not mean that he upheld those ideas. Coming from a patriarchal society that oppresses women, Dickens is likely to be mistaken as a patriarch himself. The Victorian society strongly believed that a woman's place was at home, thus she was called "angel in the house." Fallen women, who lost their virginity before marriage or were impregnated out of wedlock such as Molly in *Great Expectations*, were not tolerated at all. Charles Dickens successfully mirrors the Victorian gender construction through the creation of the extremes that represent female identity – the accepted and the despised. In so doing, he subtly criticizes the Victorian society for its marginalization and exclusion of women and its intolerance of those "fallen women." Through a feminist reading of Dickens' characters, it has been concluded that the dramatic and sometimes grotesque representation of the women in his novels is an appeal to society to recognize the plight of women and change their predicament. At the same time, he is also attacking the Victorian society for failing to include all women as viable members of society.

Dickens has been accused of patriarchy because of his beliefs that a woman's place is in the domestic sphere, as evidenced by Ayres' comment that "Dickens' writing shows his belief in patriarchal shepherding".¹ After reading Charles Dickens' texts, one is left with the impression that he is a patriarch because his texts translate the perception of women in nineteenth century English society. Hall suggests that the nineteenth century was a time of troubled gender relations, and Charles Dickens' works were "resistant, ambivalent or panicked responses to strong, rebellious and unnatural women".²

¹ Ayres, Brenda. *Dissenting Women in Dickens' Novels: The Subversion of Domestic Ideology*. West Port: Greenwood Press, 1998, p. 66.

² Hall, Donald, E. *Fixing Patriarchy: Feminism and Mid-Victorian Male Novelist*. New York: New York University Press, 1996, p. 185.

From a feminist perspective, one could almost mistake Charles Dickens as one of the male writers who strongly uphold the Victorian ideology of domesticity as the only place where women belong. The confinement of women to household duties and her exclusion from political and economic affairs reaffirms the invisibility of women within the English society. Dickens wrote at a time when women were fighting to establish their human existence through the struggle for economic and social empowerment. The perception of women by men is characterized by criticism and cynicism, which is reiterated by Charles Dickens in the presentation of characters such as the spiritually dead Miss Havisham, who was once wealthy. When she is introduced in *Great Expectations*, she is a gothic figure whose life has halted due to her defeat by male supremacy. Other than Miss Havisham, there is also Mrs. Joe Gargery, who is authoritative, but she is represented as an aggressive figure, because the Victorian society could not accept women with the same commanding powers as men. The existence of powerful women in a patriarchal society brings threat and emasculation to the male figures, which is a fact noted in the works of Victorian male writers. However, Dickens' presentation of some women as grotesque characters is a simple portrayal of his society's attitude towards women who refuse to be submissive or adhere to society's constructions.

Great Expectations is one of the masterpieces of the writer. It is a story about the orphan Pip. He grew up under the abusive hand of his sister Mrs. Joe Gargery. The novel evokes the reader to pity Pip because of his circumstances as an orphan. In the beginning of the novel Dickens skillfully exposes the slums in which the poor lived such as the forge where Pip grew up. The prison is also a recurrent feature in the novel. As an example to this we can show Magwitch, who has just escaped from prison when he met Pip for the first time. Charles Dickens had benefited his life experiences while writing the novel.

Chapter II Brief overview of figurative meanings (metaphors and similes) and their translations

2.1 Metaphors and Similes and their characteristic features

Metaphor historically and analytically lies at the root of semiotics. Historically, there is the long tradition of theories of metaphor, which dates back to Aristotle. Analytically, metaphors concern the study of figurative signs and also raise the more fundamental question of whether “literal” meaning is possible at all.¹

The word ‘metaphor’ is derived from the Greek verb ‘metaphora’: ‘meta’ meaning ‘over’, and ‘phora’, ‘to carry’ or ‘to transfer’.² It is a process of transferring aspects of one item to another.

Figurative language is the language when the item of language is not used literally. However, in literal language words are used in their normal sense.

Despite many differences in detail, two central concepts reappear as criteria of most traditional definitions of metaphor, transfer and similarity. Major variants of the former concept are replacement, substitution and translation. Variants of the latter are likeness, comparison, and analogy.

A typical definition combines these criteria as follows: “a figure of speech in which a word or a phrase denoting one kind of object or action is used in place of another to suggest a likeness or analogy between them”.³

Metaphor means precisely “transfer”, “a carrying from one place to another”. The two “places” implied in this definition refer to the spheres of literal and figurative meaning. Both are related by similarity or implicit comparison.

Richards introduced the terms tenor and vehicle for the two domains of meaning interacting in the metaphorical process. When Shakespeare refers to the “sun” as “the eye of heaven” the “sun” (which is in certain respects like an eye) is

¹Black, M., 1979, “More about Metaphor,” in Ortony, A., (ed.), 1979, *Metaphor and Thought*, Cambridge: Cambridge University Press.

²Halima, B., *Mataphor: Prominent Views and Critical Assessments* (Paper, University of Ouargla). Retrieved from <http://dspace.univ-ouargla.dz/jspui/bitstream/123456789/6477/1/03.pdf>

³Webster’s Third New International Dictionary.

the tenor, the underlying idea of this metaphor, and “the eye” is the vehicle that is the image which is used to represent “carry” the tenor.

There are two fundamental views about metaphor: Classic and Romantic. In classic view metaphor is a separate element of language. Romantic view claims this device produces knowledge.

In classical view metaphor has a decorative function and, it can be separated from language. In order to get special stylistic effects, metaphor is used. Aristotle states that strange words simply puzzle us, ordinary words convey only what we know already, with metaphor we can best get hold of something fresh”.¹

The proponents of classical view state that the role of metaphor is “cosmetic with respect to ordinary language”. Classical view states that in order to achieve particular aesthetic effects, metaphor is widely used in the language. The romantic view is maintained to put a stress on the major role of metaphor.

Proponents of the romantic view reject the classical notions.

It is obvious that Richards rejects the Aristotelian view of metaphor as a product of a brilliant mind.² He considers that metaphor is the interaction of two thoughts. Like Richards, Lakoff and Johnson certainly do not view metaphor as a decorative device in a language: they consider metaphor to be a relation of two concepts that occurs in our minds³. However, for Lakoff and Johnson, a particular string of words is not in itself a metaphor but rather a realization of a conceptual metaphor, which in turn, is based on our experiences and feelings. Their main argument is that our ordinary conceptual system, in terms of which we both think and act, is fundamentally metaphorical in nature. Lakoff and Johnson make a distinction between what occurs in our mind - the metaphorical concept - and what occurs at the level of linguistic signs - the metaphorical linguistic expression. Thus, while conceptual metaphors refer to understanding one conceptual domain in terms of another conceptual domain, metaphorical linguistic expressions are words or

¹Hawkes, T., 1972, *Metaphor*, London: Methuen and Co Ltd.

²Montserrat, De Maria (2010), patterns of translation of metaphor in annual reports in American English and Mexican Spanish (Doctoral thesis, University of Surrey, Guildford, Surrey). Retrieved from <http://core.ac.uk/download/files/108/397291.pdf> p.22

³Ibid.

other linguistic expressions that come from the language or terminology of the more concrete conceptual domain. In other words, linguistic metaphors are tied to metaphorical concepts.

According to Lakoff and Johnson, “love is a journey” is a conceptual metaphor realized by metaphorical expressions, such as “I don’t think this relationship is going anywhere” or “we’ll just have to go our separate ways”.

Before going further into what CMT (Conceptual Metaphor Theory) involves, we will review the components of a conceptual metaphor and a linguistic metaphor. According to Lakoff “each conceptual metaphor has a source domain, a target domain, and a source-to-target mapping”. The source domain is also known as Vehicle domain and the target domain is also called Tenor or Topic domain. For instance, the Topic domain in the conceptual metaphor “time is money is time” and the Vehicle domain is money. The mapping for time is money would be as follows:

Vehicle: Money	Topic: Time
people spend money	people spend time
people invest money	people invest time
people earn money	people earn time
people save money	people save time
coins, notes	hours, minutes

The mappings between the Topic and Vehicle domains generate linguistic metaphors. Thus, for instance:

1. You’re wasting my time.
2. This gadget will save you hours.
3. He’s living on borrowed time.

are all instances of the conceptual metaphor – time is money.

Having clarified the terminology used in CMT, the focus is now on understanding more about what conceptual metaphor involves. As mentioned

earlier, conceptual metaphor helps us understand an abstract concept, such as time, love or company, and structure them by means of one or more concepts.

So far we have seen conceptual metaphors in which clearly the Topic domains are abstract concepts and the Vehicle domains are concrete concepts. Nevertheless, Lakoff and Johnson indicate that there are other conceptual metaphors that are grounded in “our physical and cultural experience” as illustrated by the conceptual metaphors more is up; less is down and rational is up; emotional is down:

1) More Is Up; Less Is Down

- a) The number of books printed each year keeps going up.
- b) My income rose last year.
- c) The amount of artistic activity in this state has gone down in the past year.

2) Rational Is Up; Emotional Is Down

- a) The discussion fell to the emotional level, but I raised it back up to the rational plane.
- b) We put our feelings aside and had a high-level intellectual discussion of the matter.

According to Lakoff and Johnson, the conceptual metaphors “more is up” and “less is down” are based on our physical experience that the level of a container or pile goes up if we add more of substance or physical objects. The conceptual metaphors “rational is up” and “emotional is down” are based on both physical and cultural experiences. They affirm that this association is also cultural because in our culture people view themselves as being in control over animals, plants, and their physical environment and this controlling power gives human beings a higher status.

So far, we have seen that CMT can help research on metaphor translation. First of all, avoid the confusion of using the term “metaphor” refers to both the cognitive phenomenon and the linguistic phenomenon. More importantly, CMT clearly shows that linguistic metaphors are not a purely decorative element in the

text, but they reflect how we understand and structure concepts. Consequently, linguistic metaphors cannot be considered in isolation. In addition to this, the debate started by Dagut¹ regarding whether a polysemous word can or cannot be metaphorical has faded away since CMT actually considers that linguistic metaphors tend to be polysemous. Another important issue is that CMT does not make distinction between dead, stock or other types of linguistic metaphors; in fact, for CMT that is irrelevant since CMT pays more attention to conceptual metaphors than to linguistic metaphors.

Simile is a figure of speech in which one item is resembled to another in order to enhance an image.² This figure is recognized by the use of words such as “like”, “as”, “as...as”, “as if”, “as though” etc. It is commonly used in prose and poetry and it is “a figurative device of great antiquity”.

The simile is a comparison of two objects that have something in common.

The simile is a figure of identity consisting in expressive comparison of two objects that have something in common.³

Simile should not be confused with logical comparison. The sentence “John can run as fast as Jack” contains purely logical confrontation of two objects. Some more examples of logical comparison:

John is older than Sam.

John behaves like his father.

John is not so heavy as Sam.

Nowadays, it is still agreed that there are few linguistic studies of simile. Similes are often disregarded or given little consideration in the studies of figurative language, overshadowed by their more complex and ever intriguing “relatives” – metaphors.⁴ But similes deserve attention in their own part, especially when their syntactic peculiarities are brought to foreground during translation.

¹Dagut, M. (1976) ‘Can “metaphor” be translated?’ Babel

12(1).<http://www.pedrofuertes.net/uploads/Translations%20we%20Live%20By>.

² Cuddon, J. A., (ed.), 1992, Penguin Dictionary of Literary Terms and Literary Theory, England: Penguin Books.

³ Efimov_- _Stilistika.pdf

⁴ Tsombarevits, A. (2011). Translating Similes in Haruki Murakami’s Novel ‘Norwegian Wood’(Master’s Thesis, Tallin University, Institute of Germanic and Romance Languages and Cultures, Interpreter and Translator Training Center). Retrieved from <http://aveleen.com/HMsimiles.pdf>. p. 5.

It is first of all vital to define simile and to point out the factors that distinguish it from other constructions. These constructions that contrapose two or more different notions in order to set off the similarities that those notions have in common, for a rhetoric or artistic effect: ordinary (literal) comparison, metaphor and analogy.¹

The terminology for the parts of the simile was coined by I.A. Richards: the main thing that is being compared is known as the tenor and the thing from which a resembling feature is borrowed and to which the comparison is made is called the vehicle.²

Many languages allow a different order of the compared notions in a simile, i.e. first the vehicle, then the topic – but the marker is always syntactically connected to the vehicle, they are indivisible.³

Aristotle maintains that simile is a kind of metaphor; the difference is slight. Simile can succeed when it is a converted metaphor. It urges the reader or listener to consider X as similar to Y⁴. It does this with the formula ‘X is like a Y’: ‘James is like a lion’. Simile is an explicit comparison, transferring characteristics of Y to X. To understand the difference between simile and metaphor, let us look at the following two examples:

- a. This man is an ox.
- b. This man is like an ox.

The difference is the presence of ‘like’ which makes it a simile, whereas first sentence is a metaphor.

The successful literary similes are those based on analogy “not usually discerned yet not so far-reaching as to be purely subjective and therefore uncommunicative”. Thus, simile is regarded as the finest kind of comparison.

¹ Tsombarevits, A. (2011). Translating Similes in Haruki Murakami’s Novel ‘Norwegian Wood’ (Master’s Thesis, Tallin University, Institute of Germanic and Romance Languages and Cultures, Interpreter and Translator Training Center). Retrieved from <http://aveleen.com/HMsimiles.pdf>, p. 5

² Ibid., p. 7.

³ Ibid., p. 9.

⁴ Hatch, E. and Brown, C., 1995, Vocabulary, Semantics and Language Education, Cambridge: Cambridge University Press.

However, later Classical theorists rejected the subordination of simile to metaphor. Among these linguists is Barfield who ignores several rhetorical distinctions, especially that between metaphor and simile. He calls a long and elaborate metaphor a simile with the term 'like' missed out. Barfield claims that the element of comparison can drop further out of sight in poetry. In other words, the poet can talk about B without making an open reference to A (saying 'A is B' or 'A is like B'). However, the reader ought to know the poet's intention through tackling B. This is usually called symbolism. Hence, Barfield makes a continuum of comparison-simile-metaphor-symbolism, considering comparison the precursor element.

Another modern Classical linguist is Nowotny. She argues that there is a mere collocation in operation in simile, "bringing together images dissimilar in the main by some one point or more of likeness distinguished". In metaphor, she maintains, there is the operation of imagination, which involves the reader in the writer's creative act. Nowotny reaches the conclusion that the difference between simile and standard language is one of degree, but not of kind.

Leech claims that simile is an overt comparison, whereas metaphor is a covert comparison.¹ For each metaphor, we can detect a corresponding simile, by mentioning the tenor and the vehicle side by side and indicating (using 'like' or other simile markers) the similarity between them. For example, "Life is a tale told by an idiot" is a metaphor, which can be transformed into a simile as follows: "Life is like a tale told by an idiot". They are implicitly of the formula: 'X is like Y in respect of Z', where X is the tenor, Y the vehicle, and Z the ground. In the instance above, 'Life' is the tenor, 'a tale told by an idiot' is the vehicle, 'like' is the simile marker and 'ambiguity' can be the ground.

Simile is more explicit than metaphor: the tenor and the vehicle are clearly stated. Moreover, it could specify the ground of the comparison. In the simile form "She is as timid as a rabbit", "timidity" is cited as the feature, which the tenor

¹Leech, G. N., 1969, *A Linguistic Guide to English Poetry*, London: Longman, p 234.

(She) and the vehicle (a rabbit) have in common. In this respect, simile is deemed to be more flexible than metaphor.

Fishelov introduces two forms of simile: the poetic simile (PS) and non-poetic one (NPS).¹ The poetic simile has particular structural characteristics different from those of the non-poetic simile. The non-poetic simile is composed of four structural and semantic elements: the topic (T), the vehicle (V), the simile marker (SM) and the ground (G). In the simile form, “Peter eats like a pig”, ‘Peter’ is the topic, ‘a pig’ the vehicle, ‘like’ the simile marker and ‘the manner of eating’ is the ground. Unlike non-poetic similes, poetic similes deviate in the order of the constituent elements, the length or explicitness of (T), (G), (SM) and (V), or the topic and the vehicle may belong to the same category. The previously mentioned non-poetic simile (“Peter eats like a pig”) can become deviant, giving the following poetic similes:

1. Peter is eating like a pig I saw a long time ago.
2. Peter is like a pig.
3. Peter is the eating pig.

In sentence 1) above, the vehicle is long, turning attention from the topic. Sentence 2) is a simile in which the ground (G) is not explicitly stated, opening the door for different interpretations. In 3), the simile becomes a nominal metaphor because of the absence of the marker (SM).

In short, the poetic simile is characterized by a cluster of deviations. However, good poetic similes usually elaborate the ground (G) along several lines of verse or prose. In addition to this, they can make a strange relationship between the topic (T) and the vehicle (V), shocking thus the reader.

¹Fishelov, D., 1993, “Poetic and Non-Poetic Simile: Structure, Semantics, Rhetoric,” in *Poetics Today*, 14, N1.

2.2 Some techniques of translating metaphors and similes into Azerbaijani

The phenomenon of metaphor has regularly been of concern to translation scholars who have thought about problems of transferring metaphors from one language and culture to another.

Many efforts have been devoted in translation studies to the analysis of the variables that may have a bearing on the translation of metaphor.

Among those most often quoted we find cultural references, communicative purpose, functional relevance, information burden, metaphor typology, context and context restrictions, degree of compatibility of conceptual and formal structures of the two languages involved, prevalent synchronic norms, degree of lexicalization of the metaphor, translator's competence, connotations, degree of anisomorphism between the source and target domains in both cultures, comprehensibility of the metaphor and cognitive role.¹

On the basis of these variables, some theoreticians have attempted at a classification of the "degree of translatability" of metaphors. There is a rather wide range of positions found in translation studies on the translatability of metaphors; they can however be reduced to four basic standpoints:²

- Metaphors are untranslatable. Nida, Vinay and Darbelnet and Dagut believe that any translation process of a particular metaphor would in effect bring about a different metaphor. Metaphors would then be based on anisomorphism, unpredictability and thus their translation solutions cannot possibly be accounted for.
- Metaphors are fully translatable. For some authors, metaphors would not pose any special translation problems. This is the view adopted by Kloepper, Reiss and Mason. For them, there cannot be a theory of the translation of metaphor, which is after all one more translational peculiarity; there can

¹ Translations we live by: the impact of metaphor translation on target systems.
<http://www.pedrofuertes.net/uploads/Translations%20we%20Live%20By.pdf>. p.63.

² Ibid., p. 64.

only be a theory of translation as applied to metaphor; thus, each metaphor would be, so to say, translated as new.

- Metaphors are translatable but pose a considerable degree of interlinguistic inequivalence. Van Den Broeck, Rabadan Alvarez, Toury and Newmark believe that metaphors present very particular translational peculiarities;
- Conciliatory approach, represented by Snell-Hornby claims that the range of renderings will depend on the type of text and on ad hoc factors.

The study explores the work of three translation scholars' Dagut, Broeck and Newmark. Their works are highly influential in the study of metaphors from translational perspective.

Richards, does not agree with Aristotelian view of metaphor. Richards states that the Aristotelian view has prevented the study of metaphor. Aristotle claims that "the greatest thing by far is to have a command of metaphor" and that "it is the mark of genius, to make good metaphors implies an eye for resemblances".¹ Richards rejects the idea that only gifted people are able to establish resemblances or to have "the eye for resemblances" because we all live, and speak, only through our eye for resemblances.²

Dagut does not oppose Aristotelian view of metaphor. He states that a metaphor is different than polysemous words or idioms.

Dagut was interested in separating polysemous words and idioms from metaphor.

According to Dagut, "metaphor presents a particularly searching test of the translator's ability".³ Dagut differentiate metaphor from polyseme and idiom because he considers that the translation of these linguistic elements depends essentially on the bilingual competence of the translator.

¹ Montserrat, De Maria (2010), patterns of translation of metaphor in annual reports in American English and Mexican Spanish (Doctoral thesis, University of Surrey, Guildford, Surrey). Retrieved from <http://core.ac.uk/download/files/108/397291.pdf>, p. 7.

² Ibid., p. 8.

³ Luong, N. (2015). Translating Proper Names in the Vietnamese translation of Shakespeare's Romeo and Juliet. *International Journal of English Language & Translation Studies*. 3(3), p.11-26. Retrieved from <http://www.eltsjournal.org>

By contrast, he claims that metaphor can clearly have no existing “equivalence” in target language because of its semantic novelty.¹ Using Richards’ terminology, Dagut put forward what he conceives to be problematic in the translation of metaphor: whether both vehicle and tenor or only the tenor can be translated.² In addition to this, Dagut thinks that metaphor represents a translation problem because of its lack of universality and the fact that it cannot be translated word by word.³ According to Dagut the translatability of any given source language metaphor depends on both the particular cultural experiences and semantic associations exploited by the figure and the extent to which these can be reproduced non-anomalously in the target language, depending on the degree of overlap.⁴

In other words, if the cultural experiences and the semantic associations in both source and target languages are common, it is very likely that a metaphor can be reproduced in the target language; however if the cultural experiences are not shared by the speakers of the TL, it is less likely that a metaphor can be translated in a similar way.

Like Dagut, R. van den Broeck considers metaphor as “a pivotal issue in translation”, and his aim is to establish particular laws of translatability for metaphor, but not to define metaphor.

Broeck considers that the theory of translation cannot be expected to specify how metaphors should be translated, therefore he suggests and defines the following ‘modes of metaphor translation’:⁵

1. Translation “sensu stricto”. In the case of lexicalized metaphors, he explains, this mode of translation gives as a result:
 - a. The correspondence between the vehicles in the SL and TL results in an idiomatic metaphor in the TL;

¹ Montserrat, De Maria (2010), patterns of translation of metaphor in annual reports in American English and Mexican Spanish (Doctoral thesis, University of Surrey, Guildford, Surrey). Retrieved from <http://core.ac.uk/download/files/108/397291.pdf>, p. 11.

² Ibid.

³ Ibid.

⁴ Ibid.

⁵ Ibid., p. 14.

b. The outcome of a non-correspondence between the vehicles in SL and TL is a TL metaphor that may be either a semantic anomaly or a daring innovation.

2. Substitution.

3. Paraphrase (i.e., rendering a SL metaphor by a non-metaphorical expression in the TL).

According to Broeck translating metaphor needs to take into account both the use of a metaphor and its function. The use of a metaphor is related to the effectiveness of metaphor in actual communication whereas its function is related to the communicative purposes of a metaphor serves.¹

Based on the function of metaphor, Broeck distinguishes two types of metaphors: “creative” and “decorative” metaphors.² The main difference is that creative metaphors have a deep necessary bond between the “tenor” and the “vehicle” that decorative metaphors do not. He also claims that creative metaphors are typical of what he considers creative writing, e.g. poetry. Whereas decorative metaphors are typical of fictions, essays, journalistic articles, etc. Additionally, decorative metaphors are easily replaced by metaphorical or non-metaphorical expressions producing a parallel effect on the receiver.³

In Broecks’ opinion, the problem of translating conventional metaphors lies in choosing the appropriate mode, i.e. the adequate procedure to translate metaphors, rather than in their translatability because most conventional metaphors are part of the shared cultural inheritance of civilized mankind.⁴ Contrary to Dagut, who thinks that polysemes, idioms and formators are not metaphors and that they do not pose any translation problem, Broeck considers them as lexicalized metaphors and the main challenge for the translation. The way in which lexicalized metaphors are treated depends on whether they are functionally relevant or not.

¹ Montserrat, De Maria (2010), patterns of translation of metaphor in annual reports in American English and Mexican Spanish (Doctoral thesis, University of Surrey, Guildford, Surrey). Retrieved from <http://core.ac.uk/download/files/108/397291.pdf>, p.13.

² Ibid.

³ Ibid.

⁴ Ibid., p.15.

Nevertheless, he only considers lexicalized metaphors as a major problem when they occur in creative texts, not when they are embedded in non-creative texts.¹ Another problematic area that Broeck distinguishes is that some expressions can be taken literally or as a lexicalized metaphor.²

For his part, Van Den Broeck opposes Dagut's opinion. It is possible to make generalizations on metaphors translation, since otherwise we would be invalidating the applicability of translation theory.³ To Van Den Broeck, "translatability keeps an inverse proportion with the quantity of information manifested by the metaphor and the degree to which this information is structured in a text". This basic principle is split into four translatability specifications:⁴

1. Private metaphors in literary texts are more translatable than conventional metaphors (they are less culturally-bound);
2. Decorative metaphors are more translatable than creative metaphors (they are not very relevant in terms of communicative function);
3. Lexicalized metaphors in referential texts (no functional relevance) are very translatable;
4. Lexical metaphors with functional relevance in complex texts present a low degree of translatability because they compile a lot of information that is very condensed.

For some scholars, Newmark's work is the most practical and wide-ranging account in respect of translation analysis.

Newmark agrees with Dagut that metaphor implies cultural and personal experiences. In contrast to Dagut, like Broeck, Newmark affirms that metaphor can also be universal, nevertheless, adding that cultural metaphors are harder to translate than universal or personal metaphors.

¹ Montserrat, De Maria (2010), patterns of translation of metaphor in annual reports in American English and Mexican Spanish (Doctoral thesis, University of Surrey, Guildford, Surrey). Retrieved from <http://core.ac.uk/download/files/108/397291.pdf> p. 15.

² Ibid.,

³ Translations we live by: the impact of metaphor translation on target systems.

<http://www.pedrofuertes.net/uploads/Translations%20we%20Live%20By.pdf>. p. 66.

⁴ Ibid., p.68.

Contrary to Dagut, who describes and identifies translation patterns of metaphor and also to Broeck, who claims that “the theory of translation cannot be expected to specify how metaphors should be translated”, Newmark does indeed prescribe how metaphor should be translated.¹ He implies that once a metaphor has been identified, the next step of the translating process is to identify what sort of metaphor the translator is dealing with in order to choose the appropriate translation procedure.

Since Newmark’s definition of metaphor is not ruled out by the uniqueness of metaphor as Dagut’s, Newmark considers expressions that are part of the language system, for example bottom, foot, or explore all the avenues, and speakers are not aware of their metaphoricity similarly to Broeck; however, Broeck classifies all these metaphorical expressions into a single category lexicalised metaphors whereas Newmark categorises them into dead, cliché and stock metaphors.² In addition to this, Newmark includes adapted metaphors and recent metaphors in his typology.³ Furthermore, Newmark prescribes how a metaphor of a particular kind should be translated and, like Broeck, he links the procedures for translating a certain type of metaphor to the function of the text. Newmark’s typology of metaphor is translated differently.

Here are the procedures of the typology of metaphor.⁴

1. Dead metaphor -to reproduce the same image, provided that the lexical items of the metaphor do not have technical meaning.
2. Cliché metaphor -is retained in vocative texts, political speech or any authoritative text. Not to be retained in informative texts, however depending on the purpose of the translation, the sense of cliché metaphor should be retained; simile to sense or to a dead metaphor.
3. Stock or standard metaphor -to reproduce the same image in the TL, only if the frequency and currency of both SL image and TL image are comparable.

¹ Montserrat, De Maria (2010), patterns of translation of metaphor in annual reports in American English and Mexican Spanish (Doctoral thesis, University of Surrey, Guildford, Surrey). Retrieved from <http://core.ac.uk/download/files/108/397291.pdf>, p. 17

² Ibid., p. 18.

³ Ibid.

⁴ Ibid., p. 17.

To replace the SL image with another established TL image, as long as it “is equally frequent within the register”. To reduce it to sense or literal language. To retain the metaphor or to convert it into simile plus the sense. To be reduced to sense to be omitted.

4. Adapted metaphor- to be translated by an equivalent adapted metaphor.
5. Recent metaphor- to translate it literally.
6. Original metaphor- to translate it literally in case of authoritative and expressive texts or to reduce it to sense.

Contrary to Dagut, who disapproves the translation of a metaphor by a polysemous word or an idiom, Newmark considers a more diversified range of potential ways of translating metaphors notwithstanding the fact that he does not discuss the relation between polysemous words and metaphor.¹ Newmark’s procedures for translating metaphors depend mainly on what type of metaphor is dealt with. It was pointed out, the identification of metaphor according to Newmark’s typology is not easy, particularly when it happens to be a case of cliché, stock or dead metaphor, which makes it difficult to choose the appropriate procedure for translating such a metaphor. Another disadvantage of his model is that he takes each metaphor in isolation regardless of its contexts or its relationship with other metaphoric expressions.

Simile is one of the most frequent and effective means of making speech expressive.² The more unexpected the confrontation of two objects is, the more expressive sounds simile.³

Is it possible to treat a simile as a single unit of translation? Even if it is a stylistically important feature of a writer’s work, can it be isolated in the text to become an object of translation? A simile can be a fixed expression, but more often than that it is a creative figure of speech, which makes translating it not an easy

¹ Montserrat, De Maria (2010), patterns of translation of metaphor in annual reports in American English and Mexican Spanish (Doctoral thesis, University of Surrey, Guildford, Surrey). Retrieved from <http://core.ac.uk/download/files/108/397291.pdf>, p. 20.

² Galperin Stylistics COMPLETE Moscow (1977). p. 8.

³ Ibid.

task.¹ It is a two-fold mission: to retrieve the idea, with which the translator works and which is then subject to translation, and to keep to the structure, that is, to ensure that the topic and the vehicle are two separate parts of imagery and that there is a marker present to save the simile so that it does not morph into the metaphor with a similar meaning or become an altogether meaningless mix of words.²

The translator is forced to deal with a clash between formal equivalence (preserving the form, if necessary, at the expense of the meaning) and dynamic equivalence (rendering the meaning of the text, if necessary, by changing the form).³

It is a wide-spread understanding in the modern translation theory that rendering the message is more important than copying the form, that is, that the translator must strive towards dynamic equivalence. However, as of today, the notion of equivalence remains fuzzy, without any uniform definition, without strict criteria, since, obviously, a requirement such as e.g. “the greatest possible correspondence between source text and target text” cannot be met with any degree of certainty.⁴ Newmark notes that, in translation style, over “the past fifty years” the development has shifted from translations that are too stiff to translations too colloquial and too emotive; he calls it the “pendulum swing in translation style”—apparently, no fixed point in between is possible, although it is continuously sought.⁵

This returns me to the translation of simile and to the question to which side of the scale between the fidelity towards the form of the source text and the translator’s liberty in expressing the message the translation of similes slants.⁶ With simile, the form (the simile’s three constituent parts) and the meaning (its metaphoric essence) are equally important, otherwise the author’s intended

¹ Tsombarevits, A. (2011). Translating Similes in Haruki Murakami’s Novel ‘Norwegian Wood’(Master’s Thesis, Tallin University, Institute of Germanic and Romance Languages and Cultures, Interpreter and Translator Training Center). Retrieved from <http://aveleen.com/HMSimiles.pdf>, p. 14.

² Ibid.

³ Ibid.

⁴ Ibid.

⁵ Ibid., p. 15.

⁶ Ibid.

figurativeness, expressed through a specifically structured comparison, may disappear.

Newmark points out that “the translator’s first job is to translate or transcribe; only when it is not possible, for all kinds of reason of situational and linguistic context, connotation, etc., must he resort to synonyms, then to componential analysis, then to definition, and finally to his last recourse to paraphrase”.¹ And he even goes further to claim that, “provided functional equivalence is preserved, all translations must be literal, i.e. as close to the original as possible”. Katharina Reiss supports this view by saying that “the language of the form focused type is dictated by the source language”.² It can therefore be induced that, when it comes to translating similes, the translator’s task is to keep as close to the original as possible, keeping the meaning as well as the syntactic structure of the similes.

It can be seen from the chapter that metaphor is one of the widely used stylistic devices. There are mainly two theories of metaphor: Aristotelian and non-Aristotelian theories.

On one hand, Aristotle states that, metaphor is a product of a brilliant mind. In Aristotle’s view only bright people can make metaphors. On the other hand, others like Richard claim that metaphor is not the product of the bright people but all the people can make metaphors. Since, all the people do use resemblances to make metaphors.

It can be said that metaphors can be classified in terms of their ability of being translated. Some of them are translated easily and others are difficult to translate. Metaphors related to the same language group are translatable. There are three types of metaphor translation:³ Transferring both SL tenor and SL vehicle into TL; Replacing SL vehicle by a different TL vehicle; rendering a SL metaphor

¹ Newmark, P. (1981) *Approaches to Translation*. Oxford: Pergamon Institute of English.

² Tsombarevits, A. (2011). *Translating Similes in Haruki Murakami’s Novel ‘Norwegian Wood’* (Master’s Thesis, Tallin University, Institute of Germanic and Romance Languages and Cultures, Interpreter and Translator Training Center). Retrieved from <http://aveleen.com/HMSimiles.pdf>, p. 15.

³ Burmakova, N., Marugina, N. (2014). *Cognitive Approach to Metaphor Translation in Literacy Discourse*. *Procedia –social and behavioral sciences* p. 154.

by a non-metaphorical expression in the TL. The metaphors that are difficult to translate can be paraphrased to express the meaning in other language.

Similes are less considered in the studies of figurative language than metaphors. Most linguists and philosophers admit that simile is like a metaphor. However, there are others who disagree with this view back their argument on the fact that similes are less effective than metaphors.

Chapter III: Analyses and translation of metaphors and similes in “Great Expectations”

3.1 Samples of metaphors in Azerbaijani translations in “Great Expectations”

Creativity of Charles Dickens has always attracted the reader. In his novels, Charles Dickens often resorted to all sorts of trails and figures of speech, thus demonstrating the exact skill and expressive characteristics of the characters.

Translators should take into account several elements while translating literary texts. The most important element in this context is aesthetic value. To retain this value it is difficult to translate all sentences literally. So, translators should be skeptic in these occasions. On one hand, the translators always want to retain the values. On the other hand, translators should remember that things couldn't be translated literally in literary texts.

Metaphors and similes play a greater role in the novel Great Expectations. Metaphors and similes are among the most powerful means of depiction.

These figures of speech cannot be always translated literally.

Through metaphors and similes Dickens often dehumanizes people; i. e turns them into living, non-human species beings or inanimate objects, supernatural, abstract concepts to create vivid images of the characters. Dehumanization - the most frequently used and complex semantic technology transfer occurs in the novel.

The following metaphors will be investigated in this chapter:

(Ch., I)

- The marshes were just a long black horizontal line then, as I stopped to look after him; and the river was just another horizontal line, not nearly so broad nor yet so black; and the sky was just a row of long angry red lines and dense black lines intermixed.¹

¹ Charles Dickens “Great Expectations”. Wordsworth Classics. 1992. p. 7.
http://www.planetpdf.com/planetpdf/pdfs/free_ebooks/Great_Expectations_T.pdf

Mən onun arxasından baxdıqca, bataqlıqlar uzun qara üfüqi xətt kimi uzanırdı, çay isə daha ensiz və daha şəffaf digər bir üfüqi xəttə bənzəyirdi, sanki göy üzünü bir-birinə qarışmış hirsli qırmızı xətlərlə qara xətlər almışdı.

The sentence “the sky was just a row of long angry red lines” was translated as “sanki göy üzünü bir-birinə qarışmış hirsli qırmızı xətlərlə qara xətlər almışdı”. I used free translation method in this sentence. Writer portrays angry red lines covering view of the sky. Purpose of the author is to demonstrate angry sky. But anger is a human emotion, so sky cannot be angry.

(Ch., II)

- ‘Where have you been, you young monkey?’ said Mrs. Joe, stamping her foot.¹

“Harada qalmışdın balaca hoqqabaz”? xanım Co ayağını yerə vuraraq qışqırdı.

The metaphor “Where have you been, you young monkey?” was translated as “Harada qalmışdın balaca hoqqabaz?” in target language. It was translated as non-metaphorical expression in Azerbaijani language. In Azerbaijani language the word “hoqqabaz” is used as cheat. Author resembled Pip to monkey. Here the author dehumanizes Pip. The similarity is not in appearance but in actions.

(Ch., V)

- The soldiers were moving on in the direction of the old Battery, and we were moving on a little way behind them, when, all of a sudden, we all stopped. For, there had reached us on the wings of the wind and rain, a long shout.²

¹ Charles Dickens “Great Expectations”. Wordsworth Classics. 1992. p. 9
http://www.planetpdf.com/planetpdf/pdfs/free_ebooks/Great_Expectations_T.pdf

² Ibid., p. 30.

Əsgərlər qədimi Cəbbəxanaya tərəf yeriirdilər, biz də onların arxasınca addımlayırdıq, birdən hamımız ayaq saxladıq, çünki uzaqdan qulağıma yağış və küləyin qanadları ilə bağırışı gəldi.

In this passage we come across the metaphor “there had reached us on the wings of the wind and rain, a long shout” was translated as “çünki uzaqdan qulağıma yağış və küləyin qanadları ilə bağırışı gəldi” in Azerbaijani language. Translation was done literally. Wind and rain cannot have wings. Wings can be attributable to birds and the like. It means that the voice echoed.

(Ch., XII)

- Miss Havisham would embrace her with lavish fondness, murmuring something in her ear that sounded like Break their hearts my pride and hope, break their hearts and have no mercy!’¹

Xanım Havişam onu böyük bir sevgi ilə qucaqlayaraq, mırıldandı: “Qır ürəklərini qururum, ümidim mənim, qır qəlblərini, heç bir qram mərhəmət də etmə!”

In this novel it is seen that Miss Havisham shows her hatred to men and raises Estella to hate men, as well. She was raising her to take revenge on men. She had hatred because she was left alone on the wedding day. The sentence “Break their hearts my pride and hope, break their hearts” has figurative meaning. Heart is not object, so it cannot be broken. In Azerbaijani it is translated as “Qır ürəklərini-qururum, ümidim mənim, qır qəlblərini”. Literary translation method was used in this metaphor.

¹ Charles Dickens “Great Expectations”. Wordsworth Classics. 1992. p. 80.
http://www.planetpdf.com/planetpdf/pdfs/free_ebooks/Great_Expectations_T.pdf

(Ch., XV)

- When the gate was closed upon me by Sarah of the walnut-shell countenance, I felt more than ever dissatisfied with my home and with my trade and with everything; and that was all I took by that motion.¹

Sara öz mənfur sifəti ilə qapını üzümə çırpadıqdan sonra, məndə evimə, işimə və həyatda qazandığım bütün nəaliyyətlərə qarşı daha güclü narazılıq hissi yarandı; və bu gəlişdən də qazandığım ancaq bu oldu.

(Ch., XIX)

- Sarah Pocket came to the gate, and positively reeled back when she saw me so changed; her walnut-shell countenance likewise, turned from brown to green and yellow.²

Sara Poket qapıya gəldi və mənim belə dəyişdiyimi gördükdə yırğalana-yırğalana geriye getdi; qoz qabığına bənzəyən çopurlu üzü qəhvəyi rəngdən yaşıla və sarıya döndü.

According to these two examples, the narrator Pip represents Sarah Pocket's face as "a walnut-shell" because of her dry countenance. Dickens gives successive descriptions of her walnut-shell countenance continuously. For the hero her face lacks a human quality and generates descriptions rich in humour and vividness. Also, it is most effective in not only describing the appearance or behaviour of characters itself, but also symbolizing the hero's inner thought or emotion towards other characters that profoundly influence his life and fortune.

In the first example I translated metaphor "Sarah of the walnut-shell countenance" by paraphrasing. It is translated as non-metaphorical expression in target language i.e "Sarah öz mənfur sifəti ilə". However, in the second example

¹ Charles Dickens "Great Expectations". Wordsworth Classics. 1992. p. 99.

http://www.planetpdf.com/planetpdf/pdfs/free_ebooks/Great_Expectations_T.pdf

² Ibid., p. 133.

“her walnut-shell countenance” was translated literally as “qoz qabığına bənzəyən çopurlu üzü”.

(Ch., XVII)

- Bidy was never insulting, or capricious, or Bidy today and somebody else tomorrow; she would have derived only pain, and no pleasure, from giving me pain; she would far rather have wounded her own breast than mine. How could it be, then, that I did not like her much the better of the two?¹

Bidi heç kimi təhqir etməz, heç kimə naz etməzdi, dəyişkən xarakterli deyildi; məni incitməkdən zövq almazdı, əksinə məni incitmək ona əzab verərdi; mənim ürəyimi yaralamaqdansa öz ürəyini yaralayardı. Ancaq necə olurdu ki, onu Estelladan daha çox sevə bilmirdim.

In this sentence Pip express Bidy's good temper. However, he cannot love her. Bidy will not ever offend him. The sentence “she would far rather have wounded her own breast than mine” was translated as “mənim ürəyimi yaralamaqdansa öz ürəyini yaralayardı” in target language. Translation was paraphrased and done in accordance of Azerbaijani language norms. However, wounded her own breast has figurative meaning. Because wounded breast is not used in the sense of physically hurting, but in the sense of moral hurt.

(Ch., XVIII)

- Mr. Wopsle hesitated, and we all began to conceive rather a poor opinion of him.²

Cənab Vopsal duruxdu və onun bu haləti onu hamının gözündən saldı.

¹ Charles Dickens “Great Expectations”. Wordsworth Classics. 1992. p. 110.

http://www.planetpdf.com/planetpdf/pdfs/free_ebooks/Great_Expectations_T.pdf

² Ibid., p. 114.

Mr. Wopsle's hesitatingly reading made others dislike and disapprove him. I translated the sentence "Mr. Wopsle hesitated, and we all began to conceive rather a poor opinion of him" in target language by paraphrasing as "Cənab Vopsal duruxdu və onun bu haləti onu hamının gözündən saldı". The phrase "poor opinion" is translated as "gözdən salmaq". In Azerbaijani it has metaphoric meaning.

(Ch., XVIII)

- Lord forbid that I should want anything for not standing in Pip's way,' said Joe, staring.¹

Co gözlərini bərəldərək, "tək bir Allah bilir ki, Pipin yolunu kəsməmək üçün əlimdən gələni etmişəm" dedi.

In this sentence the phrase "I should want anything for not standing in Pip's way" is translated as "Pipin yolunu kəsməmək üçün əlimdən gələni etmişəm" in target language. It is literary translation. Here standing in Pip's way is used in a figurative meaning. So, it means that Joe will risk everything to see Pip's bright future.

(Ch., XIX)

- Heaven knows we need never be ashamed of our tears, for they are rain upon the blinding dust of earth, overlaying our hard hearts.²

Allah buyurur ki, göz yaşı axıtmaqdan heç vaxt utanmayın, çünkü onlar bizim daş ürəklərimizə həkk olunmuş qara ləkələri yuyub aparır.

¹ Charles Dickens "Great Expectations". Wordsworth Classics. 1992. p. 116.
http://www.planetpdf.com/planetpdf/pdfs/free_ebooks/Great_Expectations_T.pdf

² Ibid., p. 136.

There are also a number of idiomatic metaphors in the novel. One of them is mentioned above. The sentence shows the painful heart of Pip, when he went to London and had to be apart from his best friend Joe. In the target language “Heaven knows we need never be ashamed of our tears, for they are rain upon the blinding dust of earth, overlaying our hard hearts” is translated as “Allah buyurur ki, göz yaşı axıtmaqdan heç vaxt utanmayın, çünkü onlar bizim daş ürəklərimizə həkk olunmuş qara ləkələri yuyub aparır”. Author’s identification of tears as ‘rain’ symbolically represents sorrow and pain of hero. As well, the phrase “hard hearts” has metaphoric meaning that is translated as “daş ürəklər” in target language.

(Ch., XXVII)

- A ghost-seeing effect in Joe’s own countenance informed me that Herbert had entered the room. So, I presented Joe to Herbert, who held out his hand; but Joe backed from it, and held on by the bird’s nest.¹

Conun üzündəki kabus görürmüş ifadəsindən Herbertin otağa girdiyini anladım. Mən Conu Herbertə təqdim etdim və sonuncu salamlaşmaq üçün əlini uzatdı, lakin Co sanki quş yuvasına oxşayan papağına yapışmış kimi geri çəkildi.

In this episode we saw that after going London to become Gentleman Pip forgot his former days and was ashamed of Joe, of his best friends for his appearance and behaviour. Writer humorously compares Joe’s hat with “a bird’s nest” which was translated as “quş yuvası” in the target language. I used literal method of translation.

¹ Charles Dickens “Great Expectations”. Wordsworth Classics. 1992. p. 188.
http://www.planetpdf.com/planetpdf/pdfs/free_ebooks/Great_Expectations_T.pdf

(Ch., XXVII)

- I had neither the good sense nor the good feeling to know that this was all my fault, and that if I had been easier with Joe, Joe would have been easier with me. I felt impatient of him and out of temper with him; in which condition he heaped coals of fire on my head.¹

Bütün günahın məndə olduğunu anlamaq üçün nə yetərli düşüncəm, nə də yetərli hissiyatım var idi və əgər mən Coya qarşı daha rahat, daha yaxın olsaydım, əmin idim ki, o da mənə qarşı belə olacaqdı. Daxilimdə ona qarşı bir səbirsizlik, hirs var idi; o isə sanki hərəkətləri ilə başıma qaynar su töküdü.

In this sentence, the expression “He heaped coals of fire on my head” is an idiomatic metaphor. In my opinion, the expression “heap coals of fire on somebody’s head” is equivalent to “bir kəsin başına qaynar su tökmək” expression in Azerbaijani language. It is seen that the hero of the novel has forgotten his past, and the only and true friend, because his actions drive Pip mad. Paraphrasing method of translation was used in this metaphor.

(Ch., XXXIII)

- The doorway soon absorbed her boxes, and she gave me her hand and a smile, and said good night, and was absorbed likewise.²

Qutuları evə təslim etdikdən sonra Estella əlini mənə uzatdı, gülümsəyərək “gecən xeyrə” dedi və bununlada gözdən itdi.

In this episode Pip takes Estella home. Although, he did not want to get separated from Estella, she got lost at the door. Here “the doorway soon absorbed

¹ Charles Dickens “Great Expectations”. Wordsworth Classics. 1992. p. 190.

http://www.planetpdf.com/planetpdf/pdfs/free_ebooks/Great_Expectations_T.pdf

² Ibid., p. 231.

her boxes” is a metaphor. Because the ability of absorbing here is related to lifeless object namely the door, which means that somebody took the box. However it was translated as non-metaphorical expression as “Qutuları evə təslim etmək” in Azerbaijani language.

(Ch., XXXV)

- It was the first time that a grave had opened in my road of life, and the gap it made in the smooth ground was wonderful. The figure of my sister in her chair by the kitchen fire, haunted me night and day.¹

Həyatımda ilk dəfə idi məzarla qarşılaşdım və onun mənim rahat həyatımda yaratdığı boşluq dəhşətli idi. Bacımın mətbəx ocağının yanındakı kreslosunda oturması xəyalı gecə-gündüz məni rahat buraxmırdı.

Pip hears his sister passed away while he was in London. Mrs. Joe Gargery had been hit by the one she did not see. It is supposed that this person is Orlick. As a result of the damage she had to lay in bed till the end of her life and Bididi was looking after him. Although, his sister did treat Pip badly in the childhood, he becomes sad after her death. The sentence “It was the first time that a grave had opened in my road of life, and the gap it made in the smooth ground was wonderful” has a figurative meaning. In the target language it was translated as “Həyatımda ilk dəfə idi məzarla qarşılaşdım, və onun mənim rahat həyatımda yaratdığı boşluq dəhşətli idi”. I used free translation method in this passage.

(Ch., XXXVII)

- Taking the table to represent the path of virtue, I am justified in stating that during the whole time of the Aged’s reading, Wemmick’s arm was straying from the path of virtue and being recalled to it by Miss Skiffins.²

¹ Charles Dickens “Great Expectations”. Wordsworth Classics. 1992. p. 237.

http://www.planetpdf.com/planetpdf/pdfs/free_ebooks/Great_Expectations_T.pdf

² Ibid., p. 254.

Əgər stol doğru yolu təmsil edirdisə, bunu rahatlıqla deyə bilərəm ki, Yaşlı adam kitab oxuduğu vaxt ərzində Vemmikin qolu daim doğru yoldan çıxırdı və xanım Skiffins də yorulmadan onu doğru yola qaytarırdı.

“The path of virtue” is used as a metaphor in this sentence. I translated this sentence as “doğru yol” in Azerbaijani. Literary translation method was used.

(Ch., XXXIX)

- Day after day, a vast heavy veil had been driving over London from the East, and it drove still.¹

Gün keçdikcə şərqdən Londonun üzərinə böyük bir duvaq dalğalanaraq gəlirdi və hələ də davam edirdi.

In this example the tenor of metaphor is omitted. Cold, frosty cloudy and windy weather is resembled to veil. The sentence was translated literally. The sentence “a vast heavy veil had been driving over London” was translated as “Londonun üzərinə böyük bir duvaq dalğalanaraq gəlirdi” in the target language.

(Ch., XXXIX)

- My attention was so attracted by the singularity of his fixed look at me, that the words died away on my tongue.²

Onun gözlərini mənə zilləməsi məni elə çaşdırdı ki, sanki dilim lal oldu, odur ki nə deyəcəyimi bilmədim.

¹ Charles Dickens “Great Expectations”. Wordsworth Classics. 1992. p. 267.

http://www.planetpdf.com/planetpdf/pdfs/free_ebooks/Great_Expectations_T.pdf

² Ibid., p. 270.

Paraphrase method was used in this example. The expression “the words died away on my tongue” was translated as “sanki dilim lal oldu, odur ki nə deyəcəyimi bilmədim” in Azerbaijani language.

(Ch., XXXIX)

- I worked hard, that you should be above work. What odds, dear boy? Do I tell it, for you to feel a obligation? Not a bit. I tell it, for you to know as that there hunted dunghill dog wot you kep life in, got his head so high that he could make a gentleman - and, Pip, you're him!'¹

Sənin həmişə öndə olmağın üçün mən çox çalışmışam. Qərribə gəlməsin sənə, əziz oğlum? Düşünmə ki bunu özünü borclu hiss etməyin üçün deyirəm? Əsla yox. Onu bil ki, sənin adam etdiyin zibillikləri qarışdıran o küçə iti, bir bəyzadə yetişdirdi – və həmin bəyzadə də sənsən, Pip!

In this sentence I used paraphrase translation method. In this passage Pip's benefactor Magwitch was like a “hunted dunghill dog”. The sentence was translated as “zibillikləri qarışdıran o küçə iti” in Azerbaijani.

(Ch., XL)

- “... When I was first hired out as shepherd t'other side the world, it's my belief I should ha'turned into a melancholy-mad sheep myself, if I hadn't had my smoke”.²

Dünyanın o biri başında çobanlığa yeni başladığım zaman siqaret çəkməsəydim dəvəsi ölmüş ərəbə dönərdim.

¹ Charles Dickens “Great Expectations”. Wordsworth Classics. 1992. p. 273.

http://www.planetpdf.com/planetpdf/pdfs/free_ebooks/Great_Expectations_T.pdf

² Ibid., p. 281.

The sentence “it’s my belief I should have turned into a melancholy-mad sheep myself, if I hadn’t had my smoke” is equivalent to “siqaret çəkməsəydim dəvəsi ölmüş ərəbə dönərdim” in target language. Paraphrase translation method was used while translating. Here metaphor was translated as idioms in TL, and it means that he has low living conditions. Mr. Jagger compares his situation, his loneliness and hopelessness with bleating of sheep.

(Ch., XLVI)

- She really was a most charming girl, and might have passed for a captive fairy, whom that truculent Ogre, Old Barley, had pressed into his service.¹

O həqiqətən çox cazibədar bir qız idi və Barley adlı qoca zalım div tərəfindən əsir tutularaq saxlanılan bir pəri idi.

Example describes the way that Old Barley is represented as an “Ogre”, a non-human living creature. As well, the daughter of Old Barley, Clara is like a “fairy”. This kind of non-human metaphor is very frequent in Dickens’s novels, as it is the most direct way of linking two dissimilar things, namely a tenor, a human being, and a vehicle, a non-human being. I used semantic method of translation in this expression.

(Ch., XLVII)

- As the time wore on, an impression settled heavily upon me that Estella was married. Fearful of having it confirmed, though it was all but a conviction, I avoided the newspapers, and begged Herbert (to whom I had confided the circumstances of our last interview) never to speak of her to me. Why I hoarded up this last wretched little rag of the robe of hope that was rent and given to the winds, how do I know!²

¹ Charles Dickens “Great Expectations”. Wordsworth Classics. 1992. p. 318.

http://www.planetpdf.com/planetpdf/pdfs/free_ebooks/Great_Expectations_T.pdf

² Ibid., p. 324.

Zaman keçdikcə Estellanın artıq ərə getdiyi ürəyimə dammışdı. Bunun həqiqət olmasından qorxduğum üçün qəzet oxumaqdan çəkinirdim və Herbertə (axıncı söhbətimizdə sirrimi açdığım şəxs) yalvardım ki, onun haqqında mənə heç nə danışmasın. Küləkdə uçuşan saman çöpündən niyə yapışmışdım, bilmirəm!

The example shows the way in which the hero represents his own pitiful condition when his dream of marrying Estella melted away. In comparison of situation with ‘the rag of the robe’, he represents his lack of hope symbolically. The metaphor “Why I hoarded up this last wretched little rag of the robe of hope that was rent and given to the winds, how do I know!” was translated as “Küləkdə uçuşan saman çöpündən niyə yapışmışdım, bilmirəm”. Paraphrase method of translation was used.

(Ch., XLIX)

- ‘But as she grew, and promised to be very beautiful, I gradually did worse, and with my praises, and with my jewels, and with my teachings, and with this figure of myself always before her a warning to back and point my lessons, I stole her heart away and put ice in its place.’¹

Lakin o böyüdükcə və gözəlliyi daha çox ortaya çıxdıqca, tərifimlə, daş-qaşlarla və tərbiyəmlə öyrətdiklərimin bir canlı misalı olaraq, həmişə onun gözü önündə olmağımla onun ürəyini daşa döndərmişdim.

In this example Miss Havisham speaks about Estella. Paraphrase method of translation was used here. The sentence “I stole her heart away and put ice in its place” has figurative meaning and was translated as “onun ürəyini daşa döndərmişdim” in the target language. It means she lost her feelings.

¹ Charles Dickens “Great Expectations”. Wordsworth Classics. 1992. p. 338.
http://www.planetpdf.com/planetpdf/pdfs/free_ebooks/Great_Expectations_T.pdf

In the novel author often dehumanises people. Dehumanization expresses more negative than positive traits to heroes. By dehumanization characters is resembled to non-human living creatures, artificial objects or abstracts.

There are following forms of dehumanization:

1. Transformation of peoples into animals:

(Ch., IV)

- I might have been an unfortunate little bull in a Spanish arena, I got so smartingly touched up by these moral goads.¹

Onların kəmfürsətləklə dedikləri bu əxlaqi moizələri mənim xətrimə elə dəydi ki, özümü lap İspan sirkində bəxti gətirməyən kiçik öküzə bənzətməyə başladım.

In a Cristmas day Mr. Pumblechook and others came to visit Gargery's. They were always reproving Pip and telling that his sister brought him up, so he has to respect her very much. He felt himself repressed after hearing the words of visitors. He was being accused for every little thing. Author comperes his situation with "little bull in a Spanish arena". In the target language it was translated as "İspan sirkində bəxti gətirməyən kiçik öküz". Semantic method of translation was used in this example.

(Ch., XXXVIII)

- So, the Spider, doggedly watching Estella, outwatched many brighter insects, and would often uncoil himself and drop at the right nick of time.²

¹ Charles Dickens "Great Expectations". Wordsworth Classics. 1992. p. 22.
http://www.planetpdf.com/planetpdf/pdfs/free_ebooks/Great_Expectations_T.pdf

² Ibid., p. 264.

Beləcə, Spayder tula kimi Estellanı mühafizə edirdi, daha parlaq həşəratların Estellaya yaxınlaşdıqlarını gördükdə dərhal hərəkətə keçirdi.

(Ch., XXVI)

- “Pooh!” said he, sluicing his face, and speaking through the water-drops; “it's nothing, Pip. I like that Spider though”.¹

Pah! Üzünə vurduğu suyun damcıları qurumamış o: “əhəmiyyət vermə, Pip Spayderdən xoşum gəlir” dedi.

(Ch., XXVI)

- “In about a month after that, the Spider’s time with Mr. Pocket was up for good, and, to the great relief of all the house but Mrs. Pocket, he went home to the family hole”.²

Təxminən bir ay sonra, Spayderin Cənab Poketlə olan təlim müddəti bitdikdən və onun öz evinə, ailə yuvasına dönməsindən sonra, xanım Poketdən başqa evdəkilər hamısı özlərini rahat hiss etdilər.

In all of the three examples author dehumanizes Mr.Drummle. The first sentence “So, the Spider, doggedly watching Estella, outwatched many brighter insects, and would often uncoil himself and drop at the right nick of time” was translated as “Beləcə, Spayder tula kimi Estellanı mühafizə edirdi, daha parlaq həşəratların Estellaya yaxınlaşdıqlarını gördükdə dərhal hərəkətə keçirdi”. I used semantic method of translation. In this sentence metaphor in english was translated as simile in Azerbaijani language. Author resembles Mr.Drummle to “the spider”. Thus, the word “spider” symbolises Mr. Drummle’s harmful and deceitful disposition. Also, in contrast to the spider, the other people who approach Estella

¹ Charles Dickens “Great Expectations”. Wordsworth Classics. 1992. p. 185.

http://www.planetpdf.com/planetpdf/pdfs/free_ebooks/Great_Expectations_T.pdf

² Ibid.

are resembled to “many brighter insects”, which implies their cleverness and harmlessness to the lady.

As in these three examples Mr. Drummle is regarded as “a spider”, emphasizing his cunning and villainous character.

Also, in the second and third examples I used semantic method of translation.

2. Transformation of human beings into supernatural beings:

Dickens also inherently dehumanizes, frightens heroes, depicting them as supernatural forces.

(Ch., XLIV)

- “But ever afterwards, I remembered - and soon afterwards with stronger reason - that while Estella looked at me merely with incredulous wonder, the spectral figure of Miss Havisham, her hand still covering her heart, seemed all resolved into a ghastly stare of pity and remorse”.¹

“Lakin heç vaxt unutmaram – tezliklə başqa, daha tutarlı bir səbəbdən Estellanı yenə də xatırlayacağam”, deyə düşünürdüm; Estella mənə elə təəccüblə baxdı ki, sanki xanım Havişamın kabus dolu baxışlarıyla məni süzürdü, onun əli hələ də ürəyinin üstündə idi və sanki hər şey peşmançılıq və vicdan əzabının vahiməsində qeyb olmuşdu.

Miss Havisham’s spectral appearance suggests the reader that her death is gradually approaching. This example does not only emphasise how fearful her ghastly figure is but also, establishes a close resemblance between Miss Havisham and a ghost itself. Free translation method was used in this sentence. The

Charles Dickens “Great Expectations”. Wordsworth Classics. 1992. p. 309.
http://www.planetpdf.com/planetpdf/pdfs/free_ebooks/Great_Expectations_T.pdf

expression “the spectral figure of Miss Havisham” was translated as “Havişamın kabus dolu baxışlarıyla” in Azerbaijani language.

3. Transformation of human beings into lifeless objects:

(Ch., XXIII)

- So successful a watch and ward had been established over the young lady by this judicious parent, that she had grown up highly ornamental, but perfectly helpless and useless.¹

Beləliklə, genc xanımı valideynləri əlləri içində böyüdərək heç bir işə yaramayan, lazımsız bir bəzək əşyasına çevirmişdilər.

In this sentence author resembles Sarah Pocket to the lifeless objects. Sarah Pocket's ornamental appearance is recall her dry walnut-shell countenance. Dickens is in the habit of mechanising her figure as if she were merely a lifeless object. In fact, she is a woman of inhuman nature in the hero Pip's eye. I translated the sentence “she had grown up highly ornamental” as “heç bir işə yaramayan, lazımsız bir bəzək əşyasına çevirmişdilər”. Paraphrase translation method was used in this example.

(Ch., XXXVI)

- “Wemmick tightened his post-office and shook his head, as if his opinion were dead against any fatal weakness of that sort.”²

Vemmik poçt qutusunu bağlayaraq başını yellədi, sanki belə edərək hər hansı bir ölümcül zəifliyə qarşı etirazını bildirirdi.

¹ Charles Dickens “Great Expectations”. Wordsworth Classics. 1992. p. 162.

http://www.planetpdf.com/planetpdf/pdfs/free_ebooks/Great_Expectations_T.pdf

² Ibid., p. 247.

(Ch., XXXVI)

- I could have posted a newspaper in his mouth, he made it so wide after saying this. ¹

O, bunu dedikdən sonra ağzı elə açdı ki, ora qəzet belə yerləşdirmək olardı.

(Ch., LI)

- When I did at last turn my eyes in Wemmick's direction, I found that he had unposted his pen, and was intent upon the table before him. ²

Sonda Vemmikə tərəf baxdıqda o, qələmini poçt qutusunda çıxardıb böyük çalışqanlıqla stola gözünü dikmişdi.

We often come across metaphors which Wemmick compared with lifeless object, mainly mailbox. This method effectively highlights the lack of emotion on his face. In above mentioned examples movements of Mr. Wemmick's mouth was resembled to post office. I used semantic method of translation in these samples.

In a first sentence "Wemmick tightened his post-office" was translated as "Vemmik poçt qutusunu bağlayaraq". It means that he shut his mouth.

Second example "I could have posted a newspaper in his mouth, he made it so wide after saying this" was translated as "O, bunu dedikdən sonra ağzı elə açdı ki, ora qəzet belə yerləşdirmək olardı".

Third example "I found that he had unposted his pen," was translated as "o, qələmini poçt qutusunda çıxardıb" in Azerbaijani language.

¹ Charles Dickens "Great Expectations". Wordsworth Classics. 1992. p. 349.
http://www.planetpdf.com/planetpdf/pdfs/free_ebooks/Great_Expectations_T.pdf

² Ibid.

(Ch., XXI)

- Casting my eyes on Mr. Wemmick as we went along, to see what he was like in the light of day, I found him to be a dry man, rather short in stature, with a square wooden face, whose expression seemed to have been imperfectly chipped out with a dull-edged chisel.¹

Yolda gedərkən gün işığında cənab Vemmikin nəyə oxşadığına baxmaq üçün yan gözümlə onu süzdüm. O, qısa boylu, quru biri idi, oduna bənzər dörd künc üzü sanki küt alətlə kələ-kötür kəsilmişdi.

The example describes Mr. Wemmick's external appearance. Author comically portrays his square wooden face. The phrase "dry man" has a metaphoric meaning, and in Azerbaijani it is "quru biri". His face was resembled to wood.

(Ch., XXIX)

- It was like pushing the chair itself back into the past, when we began the old slow circuit round about the ashes of the bridal feast. But, in the funeral room, with that figure of the grave fallen back in the chair fixing its eyes upon her, Estella looked more bright and beautiful than before, and I was under stronger enchantment.²

Tozlu gəlin stolunun ətrafında asta-asta dairəvi dövrlər vuraraq sanki, kreslonu keçmişə itələyirdik. Lakin, cənazə otağında kresloya yapışmış oturmuş və gözlərini Estellaya zilləmiş, bir ayağı gorda olan qadının yanında o, əvvəlkindən daha cazibadar və gözəl görünürdü, onun gözəlliyi məni bir daha ovsunladı.

¹ Charles Dickens "Great Expectations". Wordsworth Classics. 1992. p. 146.
http://www.planetpdf.com/planetpdf/pdfs/free_ebooks/Great_Expectations_T.pdf

² Ibid., p. 204.

This example describes the old, grotesque appearance of Miss Havisham collapsed in a chair in a withered bridal dress. Her ghastly figure is so eccentric and fearful to Pip's childish eye that he portrays her as "a figure of the grave", describing her room as "a funeral room". In this context, the terms "grave" and "funeral" are effective in suggesting metaphorically to the reader that she is near her death. On the other hand, Miss Havisham's figure of the grave denotes her fearful or grotesque appearance in the hero's childish eye. Free method of translation was used. The metaphors "funeral room", "figure of the grave" were translated as phrase "cənazə otağı", "bir ayağı gorda olmaq" in Azerbaijani language.

4. Transformation of human beings into abstracts:

There are a few examples of another type of dehumanization by which human beings are compared with abstracts. Estella is the only graceful and sacred lady in Pip's eyes.

(Ch., XLIV)

- Out of my thoughts! You are part of my existence, part of myself. You have been in every line I have ever read, since I first came here, the rough common boy whose poor heart you wounded even then. You have been in every prospect I have ever seen since - on the river, on the sails of the ships, on the marshes, in the clouds, in the light, in the darkness, in the wind, in the woods, in the sea, in the streets.¹

¹ Charles Dickens "Great Expectations". Wordsworth Classics. 1992. p. 309.
http://www.planetpdf.com/planetpdf/pdfs/free_ebooks/Great_Expectations_T.pdf

Heç unudaram! Sən mənim varlığımın, həyatımın bir hissəsisən. Bir kəndçi oğlu kimi buraya gəldiyim ilk gün, yəni ürəyimi yaraladığın o gündən bəri oxuduğum hər sətrdə, baxdığım hər mənzərədə - çayda, gəmilərin yelkənlərində, bataqlıqlarda, buludlarda, işıqda, qaranlıqda, küləydə, meşədə, dənizdə, küçələrdə səni görürəm.

Regarding Dickens's metaphors, women of divine nature are so womanly and loving in hero's eye that the author is in the habit of describing her as abstract beings. In the paragraph two sentences in source language was translated as one sentence in target language. The sentence "You have been in every line I have ever read, since I first came here, the rough common boy whose poor heart you wounded even then" was translated as "Bir kəndçi oğlu kimi buraya gəldiyim ilk gün, yəni ürəyimi yaraladığın o gündən bəri oxuduğum hər sətrdə, baxdığım hər mənzərədə - çayda, gəmilərin yelkənlərində, bataqlıqlarda, buludlarda, işıqda, qaranlıqda, küləydə, meşədə, dənizdə, küçələrdə səni görürəm". Here Pip conveys his adoring to Estella. The expression "the rough common boy whose poor heart you wounded" has metaphoric meaning, means that she offended him.

(Ch., XLIV)

- You have been the embodiment of every graceful fancy that my mind has ever become acquainted with. The stones of which the strongest London buildings are made, are not more real, or more impossible to be displaced by your hands, than your presence and influence have been to me, there and everywhere, and will be.¹

¹ Charles Dickens "Great Expectations". Wordsworth Classics. 1992. p. 309.
http://www.planetpdf.com/planetpdf/pdfs/free_ebooks/Great_Expectations_T.pdf

Səni gördüyümdən bəri xəyallarımda canlandırıdığım bütün zərif xülyaların təcəssümüsən. Sən varlığınla həmişə məni həyacanlandırmısan, sənə mənə olan təsirin heç kimin yerindən tərpədə bilmədiyi möhkəm London binalarının daşlarından daha qüdrətlidir.

As in the example, an abstract language, namely “the embodiment of every graceful fancy” symbolises Estella’s good nature and divine beauty. In Azerbaijani it was translated as “bütün zərif xülyaların təcəssümü”. Semantic method of translation is used in this example.

(Ch., XLII)

- “He’d no more heart than an iron file, he was as cold as death, and he had the head of the Devil afore mentioned”.¹

Onun ürəyi daşdan idi, ölüm kimi qorxunc idi və üzdən şeytana oxşayırdı.

In this example author describe the character of Compeyson, who was the convict and wrong fiancée of Miss Havisham. The phrases “no more heart than an iron file”, “as cold as death”, “he had the head of the Devil” have a figurative meaning. “He was as cold as death” is the only simile in this sentence. Free translation method is used in this sentence.

Also, author used reverse dehumanization namely humanization in the novel “Great Expectations”. Humanization is one of the methods for describing various inanimate objects as if they were humans or other animate beings. This conversion plays an important role in the novel, as it is often used to express the inner feelings of the hero or his relationship to the world around him. Dickens often uses the humanization to visualize the scene in which inanimate objects or natural

¹ Charles Dickens “Great Expectations”. Wordsworth Classics. 1992. p. 295.
http://www.planetpdf.com/planetpdf/pdfs/free_ebooks/Great_Expectations_T.pdf

phenomena, such as plant, fog, rain and wind can seem stronger and more powerful in the childish eyes of Pips. Thus, the hero tries to convey more realistic view of the world that surrounds him.

(Ch., XXI)

- While To Let To Let To Let, glared at me from empty rooms, as if no new wretches ever came there, and the vengeance of the soul of Barnard were being slowly appeased by the gradual suicide of the present occupants and their unholy interment under the gravel. A frouzy mourning of soot and smoke attired this forlorn creation of Barnard, and it had strewn ashes on its head, and was undergoing penance and humiliation as a mere dust-hole.¹

Bir yandada boş otaqların divarlarından kirayə, kirayə, kirayə yazıları mənə tərs-tərs baxırdı, elə bil başqa bədbəxt biçarələr daha bura gəlmir, Barnard ruhunun intiqamını indi burada yaşayanların bir-bir intihar etməsi və daşların altında xəbərsiz ölməkləri ilə alırdı. Onun bu kimsəsiz əsəri sanki çirkli kəfən geyinmişdi və başına da küllər səpilmişdi, bu natəmizlik ona peşmanlıq və utanc hissini yaşdırdı.

Above-mentioned example describes the exterior of the old buildings Barnard's Inn. The words such as "glare", "vengeance", "appease", "mourning", "attire", "penance" and "humiliation" are related to human emotions, powers and activities. However, here the old and decayed building is animated as if it was human being. Semantic method of translation was used in this example.

¹ Charles Dickens "Great Expectations". Wordsworth Classics. 1992. p. 148.
http://www.planetpdf.com/planetpdf/pdfs/free_ebooks/Great_Expectations_T.pdf

3.2 Samples of similes in Azerbaijani translations in “Great Expectations”

Simile is one of the stylistic device that is found in the literature. Simile is widely used in many semantic structure languages. In many occasions it is difficult to translate similes as each language has a different literature foresight.

Simile is a creative expression. Simile makes the translation process a difficult task. Most of the times, it is not easy to preserve the original idea of the simile during the translation.

The form and the meaning are equally important for the simile. It is both important to preserve original figurative meaning and the specifically structured comparison.

The following examples of similes from the novel “Great Expectations” are given below:

(Ch., III)

- It was a rimy morning, and very damp. I had seen the damp lying on the outside of my little window, as if some goblin had been crying there all night, and using the window for a pocket-handkerchief.¹

Səhər hava soyuq və nəmli idi. Balaca pəncərəmin şüşəsi çöldən islanmışdı sanki cinlər bütün gecəni ağlayıb və göz yaşlarını şüşəyə axıdılar.

In this example simile “I had seen the damp lying on the outside of my little window, as if some goblin had been crying there all night” was translated as “Balaca pəncərəmin şüşəsi çöldən islanmışdı sanki cinlər bütün gecəni ağlayıb və göz yaşlarını şüşəyə axıdılar”. Link word “as if” was translated as “sanki” in a target language. The author made comparison between damp on the window with

¹ Charles Dickens “Great Expectations”. Wordsworth Classics. 1992. p. 15.
http://www.planetpdf.com/planetpdf/pdfs/free_ebooks/Great_Expectations_T.pdf

tears of golbin. It was literal translation. The structure of original language was changed but words translated literally.

(Ch., III)

- I had often watched a large dog of ours eating his food; and I now noticed a decided similarity between the dog's way of eating, and the man's. The man took strong sharp sudden bites, just like the dog.¹

Mən həyatımızdəki yekəpər itin yemək yeməsini çox görmüşdüm və bu adamın yeməyi də itin yeməyi kimi idi. O, iti dişlər ilə ətli piroqu gözüne təpirdi.

In this paragraph Dickens used simile “The man took strong sharp sudden bites, just like the dog” and it was translated as “O, iti dişlər ilə ətli piroqu gözüne təpirdi”. Here the link word “like” was translated as “kimi” in Azerbaijani language. This simile was translated by paraphrase method, by adding the word “meat pie” which is absent in original. Convict's eating way was resembled to dog's eating way.

(Ch., IV)

- ‘Mrs. Joe,’ said Uncle Pumblechook: a large hardbreathing middle-aged slow man, with a mouth like a fish, dull staring eyes, and sandy hair standing upright on his head, so that he looked as if he had just been all but choked, and had that moment come to; ‘I have brought you, as the compliments of the season - I have brought you, Mum, a bottle of sherry wine - and I have brought you, Mum, a bottle of port wine’.²

¹ Charles Dickens “Great Expectations”. Wordsworth Classics. 1992. p. 17.
http://www.planetpdf.com/planetpdf/pdfs/free_ebooks/Great_Expectations_T.pdf

² Ibid., p. 21.

Xanım Co, Pumbelçok dayı dedi: köklükdən nəfəs ala bilməyən, orta yaşlı astagəl biri olan Pumbelçok dayı balıq kimi ağzı, pırtlamış gözləri və başında biz-biz duran qırmızı saçları ilə elə görünürdü ki, sanki suda boğulmaqdan son anda qurtarılmış və hələ də özünə gəlməmişdi; ‘bayram şərəfinə sizin üçün gətirmişəm - xanım sizin üçün bir şüşə xeres və bir şüşə də port şərabı gətirmişəm’.

In this paragraph it is seen that uncle Pumblechook visited Gargery's family in the Christmas day. Author masterly portrayed the external appearance of uncle Pumblechook. The simile “with a mouth like a fish” was translated as “balıq kimi ağzı”. In order to sound well, simile maker “like” was omitted in translation, and only “balıq ağzı” was used in target language. Here author compared uncle Pumblechook's mouth with mouth of fish. It means that he has narrow, thin mouth.

Another simile in this passage is “with a mouth like a fish, dull staring eyes, and sandy hair standing upright on his head, so that he looked as if he had just been all but choked, and had that moment come to” was translated as “balıq kimi ağzı, pırtlamış gözləri və başında biz-biz duran qırmızı saçları ilə elə görünürdü ki, sanki suda boğulmaqdan son anda qurtarılmış və hələ də özünə gəlməmişdi”. “As if” is a link word, and was translated as “sanki”. Dickens compared appearance of uncle Pumblechook with choked person who has difficulty in breathing because of a lack of air.

(Ch., V)

- And when it had come to this, the soldiers ran like deer, and Joe too.¹

Səs yenidən eşidildi və əsgərlər səsə tərəf ceyran kimi qaçdılar, Joe da arxalarınca getdi.

¹ Charles Dickens “Great Expectations”. Wordsworth Classics. 1992. p. 30.
http://www.planetpdf.com/planetpdf/pdfs/free_ebooks/Great_Expectations_T.pdf

The simile is “the soldiers ran like deer”. Deer is a fast running animal and it means that soldiers ran very rapidly. In Azerbaijani it sounds as “əsgərlər ceyran kimi qaçdılar”.

(Ch., VII)

- Much of my unassisted self, and more by the help of Biddy than of Mr. Wopsle’s great-aunt, I struggled through the alphabet as if it had been a bramble-bush; getting considerably worried and scratched by every letter.¹

Cənab Vopsalın böyük xalasından çox Bidinin köməyi ilə və ən çox da öz-özümə əlifbanı öyrənməyə çalışırdım. Hərfləri öyrənmək o qədər çətin idi ki, sanki cəngəlliyə düşmüşdüm, hər hərflər mənə olmazın əzab verirdi.

In this example we saw that hero is going to learn alphabet. He suffers while learning letters. To him letter resembled to the bramble-bush. Every letter scratched him like a thorn of bramble-bush. The sentences “Much of my unassisted self, and more by the help of Biddy than of Mr. Wopsle’s great-aunt I struggled through the alphabet as if it had been a bramble-bush” was translated as “Cənab Vopsalın böyük xalasından çox Bidinin köməyi ilə və ən çox da öz-özümə əlifbanı öyrənməyə çalışırdım. Hərfləri öyrənmək o qədər çətin idi ki, sanki cəngəlliyə düşmüşdüm”. Author used link word as if in this simile.

(Ch., VIII)

- She came back, with some bread and meat and a little mug of beer. She put the mug down on the stones of the yard, and gave me the bread and meat without looking at me, as insolently as if I were a dog in grace.²

¹ Charles Dickens “Great Expectations”. Wordsworth Classics. 1992. p. 37.

http://www.planetpdf.com/planetpdf/pdfs/free_ebooks/Great_Expectations_T.pdf

² Ibid., p. 53.

Estella əlində bir tikə çörək, ət və bir kiçik fincan pivə geri qayıtdı. Fincan həyətdəki daşın üstünə qoydu və üzümə baxmadan hamının gözündən düşmüş bir itə verircəsinə çörəklə əti mənə uzatdı.

This passage tells us Estella's behaviour to Pip. In the sentence "She put the mug down on the stones of the yard, and gave me the bread and meat without looking at me, as insolently as if I were a dog in disgrace" simile was used with link word "as....as if". The expression was translated as "Fincan həyətdəki daşın üstünə qoydu və üzümə baxmadan hamının gözündən düşmüş bir itə verircəsinə çörəklə əti mənə uzatdı.". Paraphrase method of translation was used in this sentence. The word "in disgrace" has figurative meaning and in azerbaijani language was translated as "hamını gözdən düşmüş".

(Ch., VIII)

- When I first went into it, and, rather oppressed by its gloom, stood near the door looking about me, I saw her pass among the extinguished fires, and ascend some light iron stairs, and go out by a gallery high overhead, as if she were going out into the sky.¹

İlk dəfə ora girdikdə zülmətdən qorxub qapının ağzında dayandım, ətrafıma baxırdım ki, Estellanın sönmüş sobaların arasından keçdiyini gördüm, o, sanki ərşə qalxırmış kimi başım üstündəki dəmir pilləkanlardan qalxaraq çardağa girib gözdən itdi.

Simile in this passage "I saw her pass among the extinguished fires, and ascend some light iron stairs, and go out by a gallery high overhead, as if she were going out into the sky" was translated as "Estellanın sönmüş sobaların arasından keçdiyini gördüm, o, sanki göylərə çıxırmışcasına başım üstündəki dəmir

¹ Charles Dickens "Great Expectations". Wordsworth Classics. 1992. p. 54.
http://www.planetpdf.com/planetpdf/pdfs/free_ebooks/Great_Expectations_T.pdf

pilləkənlərdən qalxaraq çardağa girib gözdən itdi”. Also the sentence “stood near the door” was translated as a metaphor “qapının ağzında dayandım” in Azerbaijani language.

(Ch., XI)

- Miss Sarah Pocket, whom I now saw to be a little dry brown corrugated old woman, with a small face that might have been made of walnut shells, and a large mouth like a cat’s without the whiskers, supported this position by saying, ‘No, indeed, my dear. Hem!’
‘Thinking is easy enough,’ said the grave lady.¹

Qəhvəyi rəngli quru qırıxmış dərisi, qoz qabığına bənzər çopurlu balaca üzü, və pişik kimi böyük lakin bıqsız ağzı olan xanım Sara Poket bu mövqeyi dəstəkləyərək dedi: “Xeyr mənim əzizim!”

“Düşünmək yetər” bir ayağı gorda olan qadın dedi.

This passage describes the appearance of Miss Sarah Pocket. Author gives successful comparison of Sarah Pocket’s mouth with cat’s without the whiskers. The simile “a large mouth like a cat’s without the whiskers” was translated as “pişik kimi böyük lakin bıqsız ağzı” in Azerbaijani language. Author used the link word “like” in the sentence. Literal method of translation was used in this example.

¹ Charles Dickens “Great Expectations”. Wordsworth Classics. 1992. p. 73.
http://www.planetpdf.com/planetpdf/pdfs/free_ebooks/Great_Expectations_T.pdf

(Ch., XIII)

- It was a trial to my feelings, on the next day but one, to see Joe arraying himself in his Sunday clothes to accompany me to Miss Havisham's. However, as he thought his court-suit necessary to the occasion, it was not for me tell him that he looked far better in his working dress; the rather, because I knew he made himself so dreadfully uncomfortable, entirely on my account, and that it was for me he pulled up his shirt-collar so very high behind, that it made the hair on the crown of his head stand up like a tuft of feathers.¹

Hadisədən bir gün sonra ürək ağrısı ilə Conun öz bayram kastyumunu məni xanım Havişamgilə aparmaq üçün geyindiğini gördüm. O, bayram kastyumunu belə hadisə üçün vacib sayırdı, lakin bir halda ki, bilirdim bütün əziyyətə təkcə mənə görə girirdi, mən ona deyə bilmirdim ki, o, iş paltarında daha yaxşı görsənir, yalnız mənə görə köynəyinin yaxalığını arxadan o qədər yuxarı qaldırmışdı ki, təpəsindəki saçları quş lələyinə bənzəyirdi.

The passage is a long one. The translation was done in the text level by paraphrasing method. The passage describes Pip's thoughts on Joe. The simile is "it was for me he pulled up his shirt-collar so very high behind, that it made the hair on the crown of his head stand up like a tuft of feathers". In Azerbaijani it was translated as "yalnız mənə görə köynəyinin yaxalığını arxadan o qədər yuxarı qaldırmışdı ki, təpəsindəki saçları quş lələyinə bənzəyirdi". The author resembled Joe's hair to feathers. In translation the word bird was used that is absent in original.

¹ Charles Dickens "Great Expectations". Wordsworth Classics. 1992. p. 83.
http://www.planetpdf.com/planetpdf/pdfs/free_ebooks/Great_Expectations_T.pdf

(Ch., XXIV)

- Wemmick was at his desk, lunching - and crunching - on a dry hard biscuit; pieces of which he threw from time to time into his slit of a mouth, as if he were posting them.¹

Vemmik masasında əyləşib quru bərk biskvitləri xırıltıdaraq nahar edirdi, hərdən bir qırıntıları poçt qutusunda bənzər dar ağzına atırdı.

Charles Dickens resembled the form of Wemmick's mouth to post office. We have seen this type of resemblances several times in the novel. The simile "pieces of which he threw from time to time into his slit of a mouth, as if he were posting them" was translated as "hərdən bir qırıntıları poçt qutusunda bənzər dar ağzına atırdı" and the link word "as if" was omitted in Azerbaijani language.

(Ch., XXVII)

- "I am glad to see you, Joe. Give me your hat." But Joe, taking it up carefully with both hands, like a bird's-nest with eggs in it, wouldn't hear of parting with that piece of property, and persisted in standing talking over it in a most uncomfortable way².

Səni görməyimə çox şad oldum Co, papağını mənə ver, lakin o, iki əli ilə içində yumurta olan, quş yuvasına oxşayan, papağından bərk-bərk yapışaraq onu əlindən vermirdi və çox narahat şəkildə söhbəti davam etdirirdi.

In this example literal translation was done. The simile "But Joe, taking it up carefully with both hands, like a bird's-nest with eggs in it" was translated as "lakin o, iki əli ilə içində yumurta olan, quş yuvasına oxşayan, papağından bərk-

¹ Charles Dickens "Great Expectations". Wordsworth Classics. 1992. p. 169.
http://www.planetpdf.com/planetpdf/pdfs/free_ebooks/Great_Expectations_T.pdf

² Ibid., p. 187.

bərk yapışaraq”. The link word here is “like”. Author resembled Joe’s hat to bird’s-nest with eggs in it.

(Ch., XXVII)

- Unfortunately the morning was drizzly, and an angel could not have concealed the fact that Barnard was shedding sooty tears outside the window, like some weak giant of a Sweep.¹

Təəssüf ki, səhər hava çiskinli idi və mələklər bəzi gücsüz bacatəməzləyənin hisinə bənzəyən Barnardın hisli göz yaşlarını pencərəyə axıtdığını gizlədə bilmirdilər.

The clause “Barnard was shedding sooty tears” has a figurative meaning. Because Barnard is inn, it could not shed its tears. The literal translation was done. In this passage, it is understood that weather was drizzle and it washed dust of the window. So, this situation was resembled to Barnard’s sooty tears. Here simile is “an angel could not have concealed the fact that Barnard was shedding sooty tears outside the window, like some weak giant of a Sweep”. In Azerbaijani it was translated as “mələklər bəzi gücsüz bacatəməzləyənin hisinə bənzəyən Barnardın hisli göz yaşlarını pencərəyə axıtdığını gizlədə bilmirdilər”. Author gave resemblance between sooty tears Barnard and some soot of weak giant of a Sweep.

(Ch., XXXII)

- ‘Yah!’ cried Wemmick, suddenly hitting out at the turnkey in a facetious way, ‘you’re dumb as one of your own keys when you have to do with my principal, you know you are. Let us out, you old fox, or I’ll get him to bring an action against you for false imprisonment.’²

¹ Charles Dickens “Great Expectations”. Wordsworth Classics. 1992. p. 225.
http://www.planetpdf.com/planetpdf/pdfs/free_ebooks/Great_Expectations_T.pdf

² Ibid.

Aha! Vemmik qışqıraraq, zarafatca mühafizəçiyə vurdu, sən bilirsən nədən, müdirim burda olanda sən qıfılın kimi lal olursan. Qoca tülkü, bizi azad elə, yoxsa müdirə deyərəm bizi qanunsuz burda saxladığına görə səni cəzalandırsın.

Literal translation was used in this example. Simile “you’re dumb as one of your own keys” was translated as “sən qıfılın kimi lal olursan”. Author skillfully makes resemblance between silence of person and key. “As” here is a link word. Same vehicle was retained here. “Key” was used as a comparison to silence. There is the same interpretation of similes in both languages. The translation is easy here because the vehicle used in the source language is interpreted in the same way in the target language.

(Ch., XXXIX)

- With my heart beating like a heavy hammer of disordered action, I rose out of my chair, and stood with my hand upon the back of it, looking wildly at him.¹

Ürəyim nasaz çəkiç kimi vururdu, stuldan tutub qalxaraq ona baxdım.

In this example simile “With my heart beating like a heavy hammer of disordered action” was translated as “Ürəyim nasaz çəkiç kimi vururdu”. Author used link word “like” in this simile. Semantic translation was used in this example. The word “heavy” in the target language was omitted.

¹ Charles Dickens “Great Expectations”. Wordsworth Classics. 1992. p. 272.
http://www.planetpdf.com/planetpdf/pdfs/free_ebooks/Great_Expectations_T.pdf

(Ch., XL)

- He ate in a ravenous way that was very disagreeable, and all his actions were uncouth, noisy, and greedy. Some of his teeth had failed him since I saw him eat on the marshes, and as he turned his food in his mouth, and turned his head sideways to bring his strongest fangs to bear upon it, he looked terribly like a hungry old dog.¹

Onun yeməyini acgöz kimi, ağzını marçıldadaraq yeməsi çox pis görünürdü. Kəndimizdə gördüyümdən bəri bəzi dişləri düşmüşdü və yemək yeyərkən başını sağa-sola hərəkət etdirirdi ki, yemək köpək dişlərini üstünə gəlsin və bu vaxt o, lap qoca, ac itə bənzəyirdi.

In this passage free translation method was used. The structure of the original sentence is changed here. In Pip's mind convict was resembled to hungry old dog. The sentence "Some of his teeth had failed him since I saw him eat on the marshes, and as he turned his food in his mouth, and turned his head sideways to bring his strongest fangs to bear upon it, he looked terribly like a hungry old dog" was translated as "Kəndimizdə gördüyümdən bəri bəzi dişləri düşmüşdü və yemək yeyərkən başını sağa-sola hərəkət etdirirdi ki, yemək köpək dişlərini üstünə gəlsin və bu vaxt o, lap qoca, ac itə bənzəyirdi". Original text is paraphrased and made appropriate to Azerbaijani language.

(Ch., XLVI)

- Old Barley might be as old as the hills, and might swear like a whole field of troopers, but there were redeeming youth and trust and hope enough in Chinks's Basin to fill it to overflowing.²

¹ Charles Dickens "Great Expectations". Wordsworth Classics. 1992. p. 280.
http://www.planetpdf.com/planetpdf/pdfs/free_ebooks/Great_Expectations_T.pdf

² Ibid., p. 223.

- Qoy Barley dağlar qədər ulu olsun və bütün bir ordunun əsgərləri qədər and içsin, lakin onun daxilində dərya qədər gənclik, inam və güvən var idi.

In this example we see two similes in a sentence. First simile maker is “as....as”, in second it is “like”. The simile “as old as the hills” means very, very old and was translated as “dağlar qədər ulu”. Second one “swear like a whole field of troopers” means swear very much and was translated as “bütün bir ordunun əsgərləri qədər and içmək”. Literal translation was used in both similes.

(Ch., XLVII)

- I cannot exaggerate the enhanced disquiet into which this conversation threw me, or the special and peculiar terror I felt at Compeyson’s having been behind me ‘like a ghost.’¹

Bu söhbətin məndə nə qədər narahatçılıq yaratdığını ifadə edə bilmirəm, Kompeysonun arxamda əsl həyalət kimi əyləşməsi hissi belə ürəyimi sıxırdı.

Free translation method was used in this sentence. The structure of sentence is changed, and made appropriate to the norms of Azerbaijani language. The sentence “the special and peculiar terror I felt at Compeyson’s having been behind me like a ghost” was translated as “Kompeysonun arxamda əsl həyalət kimi əyləşməsi hissi belə ürəyimi sıxırdı”. Author used from “like” as a simile indicator.

In general, the novel “Great Expextation” includeds a large amount of rhetorical expressions such as similes and metaphors. The physical appearances and distinctive personalities of various characters elaborately delineated by similes and metaphors.

¹ Charles Dickens “Great Expectations”. Wordsworth Classics. 1992. p. 228.
http://www.planetpdf.com/planetpdf/pdfs/free_ebooks/Great_Expectations_T.pdf

While analysing the examples it could be seen that author mainly dehumanized characters by metaphors, e.g. Pip – little bull, Mr.Drummle – the spider, Mr. Wemmick – post office, Miss Havisham – grave etc.

It can be concluded from the examples that metaphors were translated to Azerbaijani language by literary, paraphrasing, semantic and free translation methods. As well, some metaphors were translated as non-metaphorical expressions and idioms into target language.

Unlike the metaphors, similes were translated easily. Literal method mainly was used in translations. The simile indicator, “like”, “as”, “as...as”, “as if”, “as though” were translated as “kimi”, “sanki”, “elə bil” in Azerbaijani language.

Conclusion

Charles Dickens was one of the outstanding English novelists. One of his masterpieces is *Great Expectations*. *Great Expectations* is a coming age story that revolves around the life of one man, Pip.

The theme of the dissertation work is “The analysis of the translation of metaphorical expressions and similes in the novel “*Great Expectations*” by Charles Dickens into Azerbaijani”

The work consists of introduction, three main chapters, conclusion and bibliography.

In introduction, main parts of the dissertation work are given in short form.

In the first chapter, creativity of Charles Dickens and motivation to write the novel “*Great Expectation*” are given.

The second chapter consists of short information about stylistics, definitions of metaphors and similes, thoughts of different linguists about metaphors and translation problems of these two stylistic devices.

Third chapter was devoted to analysis of metaphors and similes in the novel “*Great Expectations*”. In the novel, Charles Dickens often resorted to all sorts of trails and figures of speech, thus demonstrating the exact skill and expressive characteristics of the characters. Metaphors and similes play greater roles in successful depiction of characters. Author often dehumanizes people through metaphors and similes.

Comparing and analyzing the metaphor as a means of humanization and dehumanization in Charles Dickens “*Great Expectations*”, we can conclude that using this technique of semantic conversion, the author seeks to ensure that the reader has drawn an analogy between the characters and other creatures based on the characteristics. Humanization and dehumanization by means of the narrator Pip transmits its own view of the world of adults, and in the mind of the reader’s understanding of the true characters of the people surrounding Pip and his relationship to them.

Before writing my thesis I have read the novel “Great Expectation” and selected metaphors and similes from the novel. While translating these samples I mainly used semantic, faithful, literal, free and paraphrase translation methods.

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